

AMATEUR CINE WORLD

JULY 1954 • 1s. 3d.

In This Issue

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ISLAND**

**LIBRARY FILMS :
A COLOUR CONUNDRUM
NEW SERIES FOR BEGINNERS**



**GET 'PUNCH' INTO
YOUR CINE PICTURES**



BY APPOINTMENT TO



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SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT

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THE LEADING CINE SPECIALISTS



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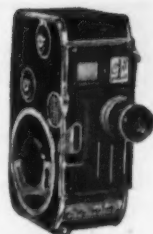
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Manufactured in Great Britain by Messrs. Kelvin & Hughes Limited



PAILLARD C8

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BAUER 8mm.

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9.5mm. Pathe National II

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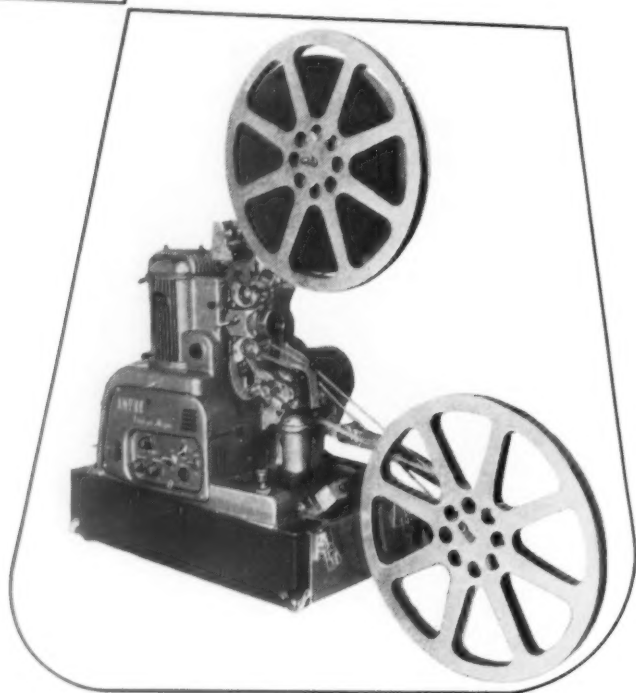
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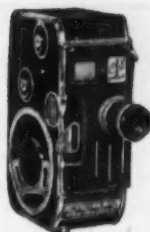
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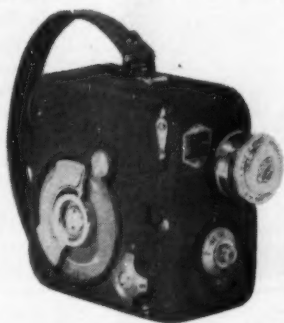
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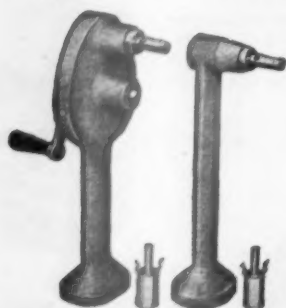
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Bell Howell Sportster, 8mm. ...	£43	14	6
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Bell Howell Autoload, 16mm. ...	£107	6	8
All Bell Howell Accessories supplied			
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Pathe H, 9.5mm. ...	£28	13	4
Pathe Pat, 9.5mm. ...	£13	18	3
Zeiss Moviscop Viewer, 8mm....	£37	4	0
Dallmeyer Pentac 2in. f/2.9, standard thread, used ...	£11	10	0
Weston Cine Meter, model 819, used ...	£4	0	0
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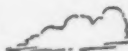
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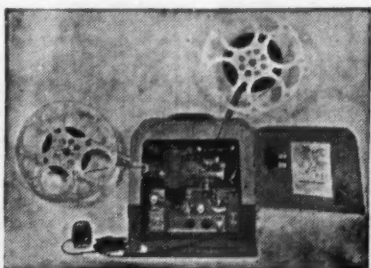
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**16mm. G.B. Bell & Howell 630D
Magnetic/Optical Sound Recording
Projector.**
Price complete **£352**
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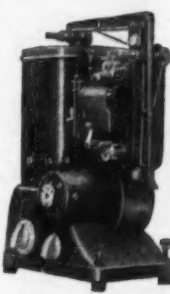
We have the most comprehensive substandard film library in the country—containing a wide selection of 8mm., 9.5mm. sound and silent, and 16mm. sound and silent films. These include films to suit all tastes, cartoons, and comedies for the children—modern entertainment features, as well as interest, travel and educational subjects.

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- 16mm. Cine Kodak K, f/1.9 lens **£62 10 0**
- 16mm. Cine Kodak BB, f/1.9 lens **£42 10 0**
- 16mm. G.B. Bell & Howell 602 All-gear silent projector (with trans.) **£62 10 0**
- 16mm. G.B. Bell & Howell 621 sound projector (compact) complete ... **£177 0 0**
- 9.5mm. Dekko, f/1.9 Dallmeyer **£22 10 0**
- 16mm. Wakefield Animated Viewer **£11 17 6**

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Arranged on all apparatus over £10 (new or second-hand). Please write for details to above address.



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8mm. ...	39 15 0	10 15 0
9.5mm. ...	48 10 0	12 10 0
16mm. ...	48 10 0	12 10 0
9.5/16mm. ...	56 0 0	14 0 0
8/16 Dual	60 0 0	15 0 0

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Please send Cine Catalogue ☐ 6d. enclosed.

Please register me for **FREE** mailing literature as circulated.

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8mm. ZEISS MOVIKON '8'



Uses 8mm. 25ft. double-run film. Has the f/1.9 Zeiss coated Movitar lens; Single speed (16 frames per sec.). Of unusual shape and design which make it very comfortable in use. Price ... £54 3 3 or deposit of £12 10 10 and 6 monthly payments of £7 2 2, or £12 14 6 or 18 at £2 11 11.

CINE CAMERAS

16mm. Paillard Bolex M16, f/1.5 1in. coated Wollensak Cine-Velostigmat; and 3in. f/3.5 Wollensak. The camera and lenses are in first class condition throughout. Complete in case ... £125 0 0
16mm. Zeiss Movikon, f/1.4 T coated Sonnar, interchangeable bayonet mount, gate focusing, coupled rangefinder, variable shutter setting, delayed action, with case ... £135 0 0
16mm. Magazine Cine Kodak, f/1.9 lens, case £55 0 0
16mm. Kodak BB Junior, f/3.5 lens, case £22 10 0
16mm. Bell & Howell 70DA, with 25mm. f/1.5 T.T.H. Kink; 15mm. f/2.5 T.T.H. Cooke; 75mm. f/4 T.T.H. Telekinic; reflex focusing, variable speeds, case with combination lock ... £145 0 0
8mm. Bell & Howell Filmo, f/3.5 lens, variable speeds ... £32 10 0
9.5mm. Pathe Pat, as new ... £10 10 0
Besides these and other second-hand cine cameras we have in stock the Paillard Bolex 8mm. B8, a two-lens turret model evolved from the famous

(continued from previous column)

L8. Additional speeds now bring the total up to 7 and they are: 8, 12, 16, 24, 32, 48, 64 frames per second. The built-in optical viewfinder makes use of the "zoom" principle for providing the correct field of view for the 12.5, 25 and 36mm. lenses. The footage indicator is situated at the rear of the camera, beneath the viewfinder window. Other refinements of design have been incorporated. The B8, complete with f/1.9 Yvar coated and in focusing mount, costs £86 2s. 6d. We shall be pleased to demonstrate this together with the new C8 model, which is the non-turret version of the B8. This new C8, complete with coated f/2.5 Yvar, in focusing mount, costs £55 13s. 0d. The appearance of this camera has brought about a price reduction in the famous L8 camera which, with f/2.8 coated Yvar in focusing mount, is now reduced to £47 14s. 0d. We can also show you the latest 8mm. Movikon by Zeiss Ikon. With its revolutionary design it is well worth a few minutes inspection. See it for yourself with many other cameras at DOLLONDS OF THE STRAND.

CINE ACCESSORIES

Raybrite No. 4 Beaded Screen, very slightly damaged ... £2 0 0
22 x 30 Raybrite Beaded Screen ... £2 10 0
40 x 30 Selfrecta Beaded Screen ... £3 10 0
A choice of two 1in. Dallmeyer Projection Lenses, in quick focusing thread, mounting thread diameter being 29 and 30mm., each ... £3 10 0
Kodak 16mm. Animated Viewer ... £9 0 0
SPECIAL LINE: 8mm. Gevvert Double-Run Film, 23 deg. Sch., dated March 1954, per reel 12s. 6d.
CINE PROJECTORS in 8, 9.5 and 16mm. sizes are always in stock, and the latest models by G.B. Specto, Paillard and Eumig are on show. SEND FOR OUR LATEST SECOND-HAND LIST NOW

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SECOND-HAND CINE CAMERAS

16mm. Agfa, f/3.5 lens, taking 30ft. spools, complete with case and spare spools ... £10 10 0
8mm. Cine Kodak Eight-30, f/3.5 lens ... £22 10 0
8mm. Cine Kodak 28, f/1.9 lens, case ... £32 10 0
8mm. G.B. Sportster, f/2.5 lens, coated, case ... £35 0 0
8mm. Bell & Howell Filmo, f/2.8 coated lens, case ... £30 0 0
8mm. Siemens, f/2.5 lens, variable speeds, case ... £30 0 0
8mm. Siemens, f/2.5 lens, variable speeds, tele-attachment, and finder, case ... £40 0 0

NEW CINE CAMERAS

16mm. Paillard Bolex M16 Body only, three-lens turret ... £135 3 0
16mm. G.B. Autoload Model 603, with 1in. f/1.9 T.T.H. coated lens, 5 speeds, a 50ft. magazine loading camera ... £90 0 0
8mm. Paillard L8, spool loading, with f/2.8 coated lens in focusing mount, 4 speeds, new ... £47 14 0
8mm. G.B. Sportster, f/2.5 coated lens, fixed focus, four speeds ... £43 14 6

8mm. Zeiss Movikon, f/1.9 lens, coated, in focusing mount ... £54 3 3

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16mm. G.B. Model 613, 750 watt, with transformer, case, as new ... £79 0 0
16mm. Siemens, 200 watt, built-in resistance £22 10 0

NEW CINE PROJECTORS

8mm. Specto, 500 watt, built-in transformer £39 15 0
8mm. Porta, built into carrying case also containing resistance ... £29 19 6
8mm. G.B. Model 606, 400 watt, built-in resistance £63 0 0

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Kodak 8mm. Titler, and cards, as new ... £5 0 0
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NEW ! 8mm. Specto Model 88

Double-run 14ft. at one winding. Speeds 12, 16, 24, 48 f.p.s. Geared footage indicator. Die cast body.

f/2.5 lens ... £37 0 0
f/1.9 lens ... £43 0 0

16mm. CINE CAMERAS

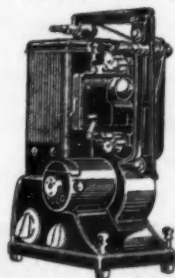
Zeiss Movikon Magazine, f/2.7 Tessar, 4 speeds, good ... £78 10 0
Revere Magazine, f/1.9 coated lens, 5 speeds, with micromatic optical viewfinder, good ... £69 10 0
Cine Kodak Model E, 100ft. spool loading, f/3.5 Kodak lens, 3 speeds, without case ... £35 0 0
Cine Kodak Model BB, 50ft. loading, f/1.9 lens, with 3in. f/4.5 telephoto, case ... £67 10 0
Siemens, cassette loading, f/2.8 lens, 3 speeds, with case ... £22 10 0
Cine Kodak Magazine, f/1.9 lens, case, good ... £55 0 0
Cine Kodak Model K, f/1.9 lens, 100ft. loading, case ... £57 10 0
Keystone A7, f/2.7 Velostigmat, 50ft. loading, 7 speeds ... £35 0 0
Ditmar, 50ft. loading, f/2.9 Cassar, 2 speeds, without case ... £25 0 0

LENSES for 16mm. CAMERAS

2.7cm. f/1.4 Leitz Hektor Rapid, standard thread ... £17 10 0
25mm. f/1.9 coated Genevar, very good ... £22 10 0
63mm. f/2.7 coated Kodak telephoto, and adaptor, good ... £27 10 0
1in. f/1.9 T.T.H. coated lens, standard thread, NEW ... £24 0 0
15mm. f/1.5 wide angle Dallmeyer Speed, C mount, NEW ... £25 16 0
15mm. f/1.5 wide angle Dallmeyer Speed, C mount, second-hand ... £19 10 0

8mm. CINE CAMERAS

Bell & Howell Filmo, f/1.4 Cooke Mirolet, case, good ... £57 10 0
G.B. Viceroy, tri-lens turret, f/2.5 coated T.T.H. Mytal, 4 speeds, with 1 1/2in. f/1.9 coated Super Comat T.T.H., good ... £49 10 0



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8mm. Model ... £39 15 0
9.5mm. Model ... £48 10 0
16mm. Model ... £48 10 0
Dual 9.5/16mm. Model ... £56

Paillard L8, f/1.5 coated Switar, 4 speeds, with 25mm. f/2.5 coated Yvar, hold-all case, very good ... £99 10 0
Emel, 12.5mm. f/1.9 Perlynx; 3.5cm. f/3.5 Cinor; 50mm. f/3.5 Cinor; backwind; optical viewfinder, close-up finder, case ... £65 0 0
Cine Kodak Magazine, f/1.9 coated Ektanon, 4 speeds, NEW ... £99 7 6

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LENSES for 8mm. CAMERAS

13mm. f/1.9 Dallmeyer, for Paillard L8, good ... £15 0 0
1in. f/1.9 coated T.T.H. lens, for Sportster, NEW ... £26 0 0
1 1/2in. f/1.9 Dallmeyer, for Paillard L8, good ... £16 10 0
36mm. f/2.8 coated Yvar, with case, for Paillard L8, very good ... £25 0 0
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16mm. G.B. Model 621 Sound Projector, Standard Model, 1,000 watt lamp, 2,000ft. spool arms, complete with detachable speaker (12in.), in very good condition.

£195 0 0

Paillard Bolex BS



8mm. TWIN-TURRET MODEL

Evolved from the famous L8 model, this new camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions

The BS is complete with f/1.9 Yvar, coated and in focusing mount, with cable release and zip case

£86 2 6

The Paillard 8mm. C8 is another new camera, being the non-turret version of the BS. With f/2.5 Yvar, coated and in focusing mount, the C8 costs £55 13s. 6d. The already well-known 8mm. Paillard L8 is now reduced in price. This camera, fitted with the f/2.8 coated Yvar in focusing mount, is now reduced to £47 14s. 6d.

28 OLD BOND STREET

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B.T.H. Mod S.R.B. 16mm. sound projector. 300w. lamp. A really robust machine with fine quality sound. Adjustable optics ... **£65 0 0**

Pathe Son 9.5mm. sound projector **£40 0 0**

Scophany Baird cine sound master. Will work off silent machine. Excellent ... **£25 0 0**

Pathe H 9.5mm. projector, silent **£16 10 0**

Kodascope 8-30 8mm. projector **£12 0 0**

Revere 88 8mm. projector in case. Exceptional machine, as new ... **£47 10 0**

Vivalux back projection screen. New **£12 10 0**

Dekko De Luxe camera. f/1.9 9.5mm. **£18 0 0**

Pathe Gem 9.5mm. projector ... **£27 0 0**

Paillard Bolex L8 8mm. camera, mint **£45 0 0**

Pathe H 9.5mm. camera, f/2.5 Exc. **£19 10 0**

Pathe Motocamera 9.5mm., f/3.5 **£13 10 0**

Campro 9.5mm. camera... **£8 10 0**

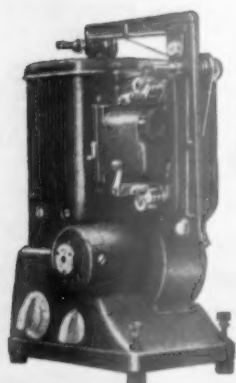
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for every

Silent Cine Requirement



8mm. 9.5mm. 16mm.

9.5/16mm. and 8/16mm.

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BAUER 88

*The reliable 8mm.
Cine Camera for
double-eight films*

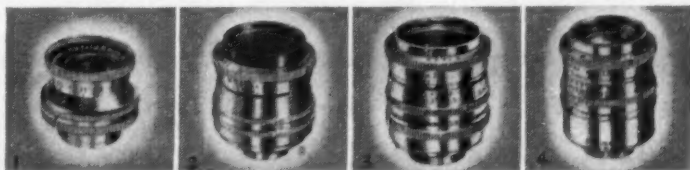
● This elegant, versatile and economical cine camera is easy to use and a pleasure to own. The BAUER 88 is an exceptionally high quality camera, precision manufactured in Stuttgart, Western Germany, by Eugen Bauer & Co. It is equipped with the famous Schneider-Kinoplan lens, and there is a wide range of alternative lenses, including telephoto. A single exposure device provides for trick and titling shots. The use of double-eight films, available everywhere, makes it the least expensive way of taking cine pictures. The film transport control, which can be observed through the viewfinder when filming, prevents waste and uncertainty. The footage indicator gives out an acoustic signal for controlling the length of scene. Parallax markings are incorporated in the

viewfinder as well as a frame for the telephoto lens. On one winding the clockwork motor will run for 30-40 seconds exposing six feet of film. Inserting a film in the BAUER 88 is simplicity itself. There are no sprockets to complicate this procedure and the film moves smoothly and safely over two rollers. An exposure guide plate is fitted to the back of the camera.

Bauer 88 , with Schneider-Kinoplan f/2.7 fixed focus lens (1)	£42 18 6
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8mm. Dekko 110, f/2.5 lens, var. speeds	£32 0 0
8mm. B. & H. Filmo, f/3.5 lens, var. speeds...	£21 10 0
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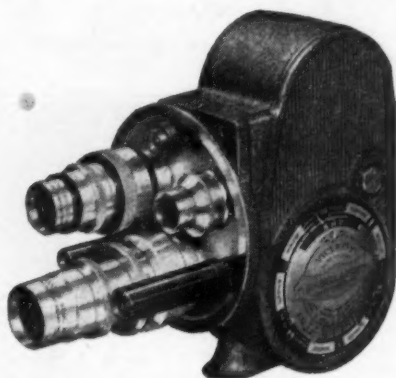
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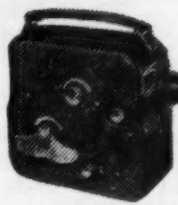
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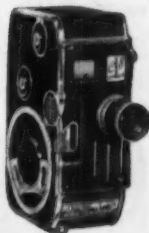
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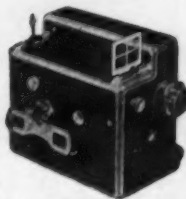


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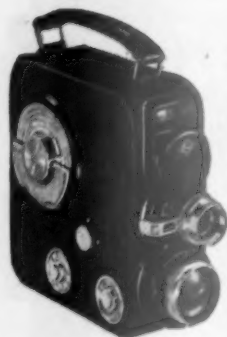
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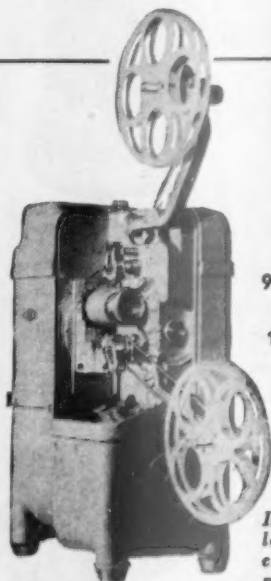
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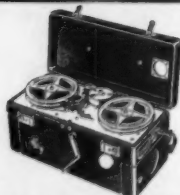
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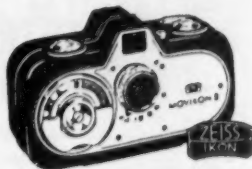
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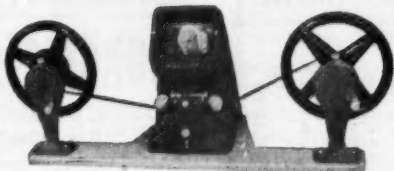
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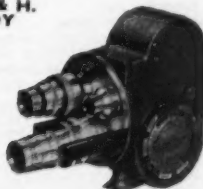
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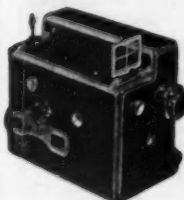
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Pathe Pat camera	£13 18 3	28/-
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9.5mm. Specto, 500w. projector	£48 10 0	97/-
9.5mm. Specto Standard, 100w.	£37 10 0	75/-
16mm. Specto, 500w. projector	£48 10 0	97/-
G.B. B. & H. Sportster 605, f/2.5, 8mm.	£43 14 6	88/-
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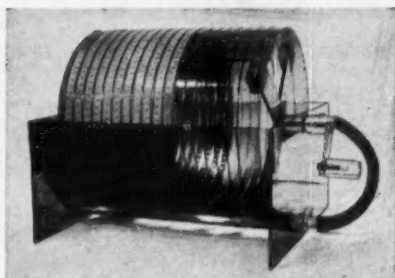
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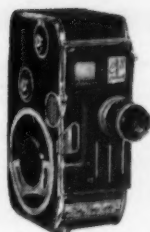
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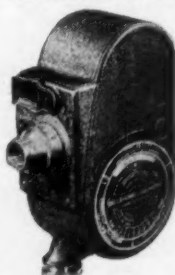
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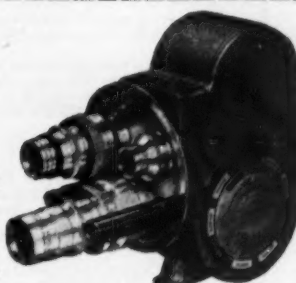
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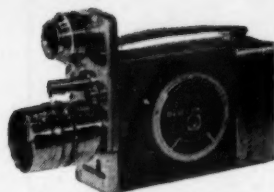
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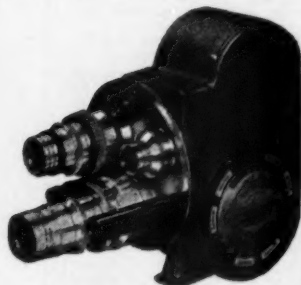
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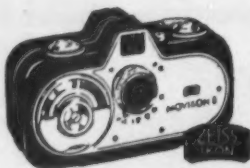
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AMATEUR CINE WORLD

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Letting Off Steam

What a salutary thing it would be for the amateur film movement if, after *every* show of amateur films there could be as much forthright criticism and exchange of opinion as there is after every Ten Best show! But no, criticism at club projection evenings and among small groups of friends is invariably kind, not to say tepid. Of course, if you are required to comment on a film made by a friend or fellow member it's very difficult indeed *not* to be kind . . . "First-rate, old boy, but I thought that shot of the cliffs was held on a trifle too long". Privately, you think the whole thing horrible. Or do you? Perhaps you've got so used to glossing over faults that you come not to be aware of them.

But with a big competition like the Ten Best you've no need to weigh your words. The prizewinners are not known to you personally, and you do know that, far from minding being shot at, *A.C.W.* positively welcomes your shafts. So you go to the shows ready to be highly critical, unwilling to take anything on trust. And that, we think, is one of the things about the Ten Best which makes the competition so worthwhile. We'd like *thousands* instead of hundreds of enthusiasts to enter, but the next best thing to entering is to use the fare offered for sharpening your critical faculties.

Of course we don't expect all our choices to be generally approved. After all, there could not possibly be unanimity about what were the ten best professional films in any one year—and in the case of the professional film one can be sure that the mechanics of production will be adequate. With the amateur film one must continually compromise, trying to decide whether the inclusion of this compensates for the lack of *that*, trying to decide just how much weight should be put on originality of idea and a feeling for cinema when full technical resource is lacking, trying to decide whether faulty exposure in Sequence X shall invalidate the whole film and whether wrong emphasis in a technically good film shall likewise put it out of court, trying to remember that in many cases the producers designed their films for the small home screen which is kinder to technical

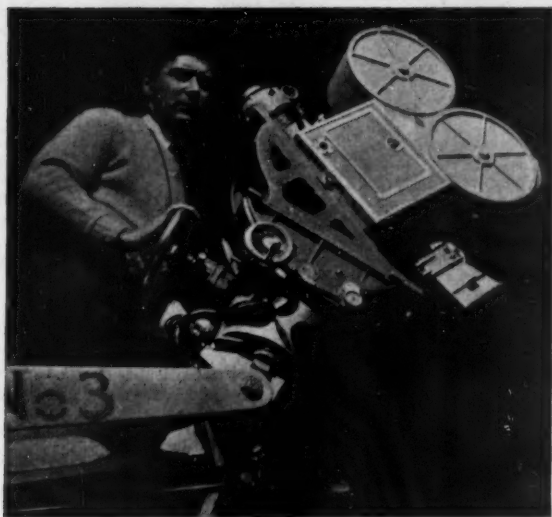
blemishes than the large screen in the public hall, trying to decide just how far the producers must be blamed for indifferent screen quality and in some cases, indeed, asking to see the original for purpose of comparison. But all the time looking for the lively mind, for the man who has something to say.

We have already had *our* say on the Ten Best. It's the American Ten Best, now being shown here, to which we would like to draw attention. We'd hate to be thought unfair! Turn to our report in this issue on the films' first showing in this country and you'll have no doubt that they just don't happen to be the sort of films we personally rave over. Yet our report on the premiere of the *A.C.W.* Ten Best tells so different a story that in the interests of amity—and because we have a very real respect for the fine work the Amateur Cinema League of America is doing—we must put the record right!

Our comments on the *A.C.W.* premiere are not comments on the films, although we do report that a distinguished member of the audience described one of them as appalling. We have already given full reasons for our own choices—and we have also pointed out their defects. Indeed, we are always most scrupulous in indicating those aspects in which we think they fail. We *never* put out a Ten Best film as a perfect film. We say only what we honestly think; and we invite you to do the same—and publish your opinions no matter how fiercely you disagree with us. We claim the same freedom honestly to criticise any film and say to our American friends:

"We're sorry that this particular batch of films don't happen to be our cup of tea. Doubtless allowances have to be made for differences in temperament. Don't we know only too well that some of our own choices have flopped sadly on the Continent? But thank you for the opportunity of seeing your prizewinners. We hope the next batch will be more to our taste. We even dare to hope that our comments may be of some value. We would certainly welcome your no less honest views on our own British pictures. We need criticism—yours and everyone's. And good friends like ourselves don't have to scruple about pulling punches. Good luck and good shooting!"

Most Technicolor films are shot on a Technicolor "three-strip" camera, which exposes three films simultaneously to give the three colour record negatives. The wide magazine holds the three rolls of film side by side. The production still shows lighting cameraman Ernie Steward preparing to shoot a scene for *Doctor in the House*.



LIBRARY PRINTS :

A Colour Conundrum

By PHILIP JENKINS

Why don't we get more library films in colour? Cost is one of the main reasons, of course, but another explanation lies in the fact that colour has not yet reached the stage of simple duplication of large numbers of prints. A black and white picture begins with the original 35mm. negative photographed in the camera. From this are printed several *master positives*, which are soft gradation prints on fine grain stock. These positives can be distributed to other laboratories or sent abroad for the making of one or more *duplicate negatives* from them. From the dupe negatives as many release prints as are required can be printed.

16mm. or other narrow gauge release prints can be made either by direct reduction printing from one of the 35mm. dupe negatives, or—more usually—by putting the master positive on the optical reduction printer and making a narrow gauge dupe negative from it. From this, prints can readily be mass produced on a contact printer. The sound track is, of course, added at the final stage by a separate printing from a separate negative.

Dupe Loss

So the black and white library print you receive has almost certainly been through three stages of duplication. In colour, it is not at present possible to go through so many stages and still get an acceptable print. Suppose you made a colour film on Kodachrome, and that it was to be issued as a library film. Many prints would be required, and the original might be worn out or badly scratched before all the prints had been made.

Moreover, a dupe from a colour film invariably shows some loss of colour saturation, sharpness and general quality, compared with the original. Broadly speaking, the dupe is less

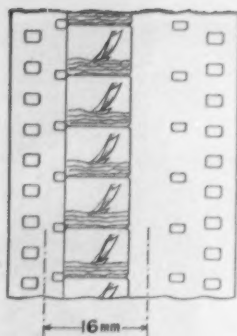
satisfactory if the subject is contrasty and contains bright colours. But of course, although rarely showing all the subtle colour quality of the original, a carefully made dupe from a colour film is quite acceptable.

With colour printing systems (reversal or negative-positive) that cannot provide for more than one stage of duplication—except for short lengths for optical effects such as mixes or fades—every print must be made from the original negative. Even if no questions of foreign release prints arose, it is obviously an unsound commercial proposition to risk losing an entire production in an accident to the one and only negative. Nevertheless, this is being done today where relatively small numbers of prints are needed.

"Three-Strip" Camera

Until quite recently, almost every professional colour film was photographed and printed by Technicolor, so when the film renters wanted 16mm. library prints, they naturally asked Technicolor to make them. Technicolor went about the job in their own fashion, adapting their own processes to 16mm. in rather novel ways which allow of large numbers of prints being made without the use of the original negatives every time.

They normally begin by photographing the subject not on a single colour film, but on three black and white films in a special "three-strip" camera. The three films go through this two-gate camera simultaneously; one gate takes a "bipack" of two films, emulsion to emulsion. The sensitivities of the films and the filtering are such that one film records the blue light, one the green, and the third film the red light. This gives three black and white negatives, each of which is a colour record or *colour separation negative*.



An English Technicolor 16mm. matrix has the 16mm. images down the middle of a 35mm. film. The 35mm. perforations allow the film to be run through the regular 35mm. equipment, while the 16mm. perforations are employed by the mechanism of the optical reduction printer. The wide 16mm. perforations outside the 16mm. width are simply to prevent the film skewing and to give more exact registration of the three colour images.

Fig. 1

Having got a set of three negatives, Technicolor print a set of three *matrices* from them. Each matrix is a film exposed through the celluloid side on the printing machine, and developed in a tanning developer such as pyro which hardens the gelatine emulsion to a depth in proportion to the amount of image in the picture. The heavier the image, the deeper the hardening reaches through the emulsion. Then the film is washed in hot water, leaving the image in varying thicknesses of gelatine. When a satisfactory set of matrices has been made, the original negatives can be put away.

Blank Pictures

The image of a colour film is, of course, made up of three coloured dyes. In Kodachrome, the dyes are formed during processing, each in one layer of emulsion. In Technicolor, the dyes are transferred, one after the other, from the matrices on to the final print film.

The final Technicolor print film usually begins life as black and white positive film. The sound track (and on 35mm., the frame lines as well) are printed on it, and developed. The result is a film called the *blank*, with an ordinary silver image sound track, and nothing at all in the picture areas.

The first matrix film is soaked in a yellow dye, which the gelatine relief image imbibes. In parts of the image where the gelatine is thick (heavy density) it will soak up a lot of dye. Where the gelatine is thin (light density), less dye will be taken up in that part of the matrix. The matrix film is then squeegeed down in contact with the wetted blank film. The dye in the matrix transfers on to the blank. Then the two films are stripped apart.

Success Secret

The second matrix film is soaked in blue-green dye, and squeegeed down in contact with the same blank film. Finally the third matrix is soaked in magenta dye, and this, too, is transferred to the blank. When the third transfer is completed and the matrix stripped off, the colour print is finished except for drying.

The real secret of success of this transfer system lies in the incredibly accurate register of the three colours on the blank film. The films

are registered by means of their perforation holes, and the dyes are transferred on the *imbibition machine*. Each set of matrices will serve for as many as fifty to a hundred prints, and if the prints must be made elsewhere, matrices made in England can be sent to Hollywood—or more usually vice-versa!

Making the matrices is a difficult and rather expensive business, but once they are produced, large numbers of prints can be run off relatively cheaply and quickly. So the process is best suited to making large numbers of library prints. It would not be economical to make a set of matrices were only a few prints required.

16mm. on 35mm.

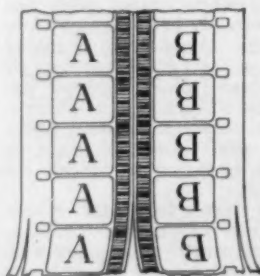
As each release print is made on ordinary positive film, it uses relatively cheap raw materials. By comparison, the production of large numbers of prints on a multi-layer type colour film is much more costly. Moreover, if a Technicolor print is not quite right for colour balance, they can wash out the dyes and re-transfer from the matrices with suitable corrections.

It was during the war that Technicolor were asked to begin producing 16mm. prints. In Britain, at any rate, it was out of the question to build a special 16mm. imbibition machine for registering the matrices and blank while transferring the dyes. They had to be transferred on the one and only 35mm. imbibition machine.

The method evolved is very ingenious. From the set of 35mm. separation negatives, they print by optical reduction a set of matrices on 35mm. film which has special 16mm. perforations down the middle. The 16mm. images thus run down the middle of the 35mm. film (Fig. 1). The film also has the regular 35mm. perforations, so is processed on the normal 35mm. processing machine.

Sound Track Negative

Meanwhile, a 16mm. sound track negative is prepared, having been re-recorded down the middle of a 35mm. film. The sound track negative is printed on a 35mm. printing machine specially masked to print only this special position track, and leaving the rest of the film blank. This print is on ordinary 35mm. positive film, and developed to give a normal silver track. As yet, there are no 16mm. perforations on it,



Technicolor in Hollywood make imbibition colour prints by a double run on 35mm. film which has two rows of 16mm. perforations. The finished print is slit up the middle and the two 16mm. edges are also slit off and discarded.

Fig. 2

This "blank" then has the three coloured dyes, yellow, blue-green and magenta, transferred on to it from the three matrices. The transfer operation takes place on the regular 35mm. imbibition machine and the films are registered by means of the 35mm. perforations.

The blank, with the completed 16mm. colour images and silver track down the middle, is still a 35mm. film without 16mm. perforations. It is then examined and, if not satisfactory, the dyes washed out and new colour images transferred. But if it is all right, 16mm. perforation holes are punched in the film, and the sides are slit off and discarded, leaving the 16mm. colour print. Very slight inaccuracies in perforating and slitting the 16mm. width after printing the pictures account for the slight vertical float and sideways weave noticeable on the British-made Technicolor prints.

Double-Run 16mm.

Technicolor's Hollywood laboratories had to make such a large number of 16mm. prints that they were able to build special imbibition machines for this size. They work *double run* 16mm. on 35mm. film (Fig. 2). On the matrix printer, they print down the one side of the film, then back up the other side—the same principle as double run 8mm. film. Using a 35mm. wide film has the advantage that it gives two prints with the same amount of handling that would normally produce one. It also permits matrices to be handled on ordinary 35mm. rewinders, and on a 35mm. friction drive (non-sprocket) developing machine. The double run matrices are transferred to similarly perforated 16mm. blank film, and after checking, the two 16mm. copies are slit and the waste 3mm. width discarded.

British-made 16mm. prints have a silver sound track, just like a black and white film. (All 35mm. Technicolor prints also have the ordinary silver sound track.) This means that the blank must be made on black and white positive film.



This off-the-set still from *Father Brown* hints that Alec Guinness, well-known to all film library users, might be a library user himself. Certainly his interest in films seems to extend beyond appearing in front of the cameras.

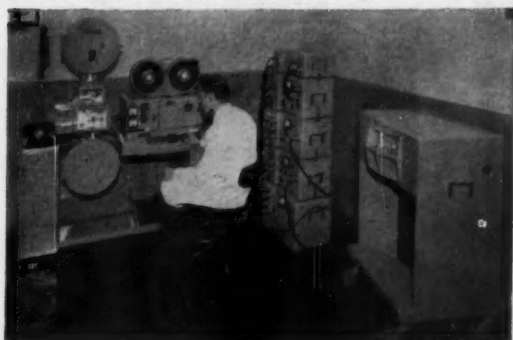
Compared with a multi-layer print film, ordinary positive stock is quite a cheap starting material. But if only Technicolor could do without the silver sound track, they could transfer on to a plain gelatine coated blank film, instead of the emulsion coated positive. Obviously this would further reduce the cost of the prints.

Technicolor devised a method of making sound tracks on plain gelatine coated film, using a "blue-print" process similar to that used for making engineers' blue prints. By means of attachments to the imbibition machine, they apply the blue print sensitising chemicals to the sound track area of the blank, then bring the sound track negative into contact with the sensitised film, and make the exposure with strong mercury lamps. The negative is then stripped from the blank, which is "developed" in ferricyanide, giving a sound track in ferric ferrocyanide—the so called *iron blue track*. Technicolor's Hollywood laboratories call this their "Process B", and the blue pigment reproduces normally just like a silver track.

It is particularly interesting that Technicolor chose to introduce their blue-print sound track process on 16mm., because it is a means of making library prints in colour at less cost than with a normal silver track.

Anyone who has projected a 16mm. Technicolor imbibition print will have noticed that the pictures will not focus quite as sharply as a black and white print. This is because the dyes which make up the image tend to spread very slightly

(Continued on page 294)



This 16mm. re-recording camera is among the equipment used at the G.B. Film Library at Perivale in reducing 35mm. films to 16mm. The library celebrates its twenty-first birthday this year. The complexities of hiring out copies of 2,000 films call for a staff of over 200. Apart from the routine business of accounting, recording bookings, and checking and re-checking prints, several less obvious tasks are involved. A careful control over rights has to be maintained, a check is kept on all projector owners and establishments which might be interested in the library's facilities, and—perhaps trickiest of all—one department ensures that 16mm. exhibitors don't encroach upon the preserves of local 35mm. halls. Other departments cater for the requirements of schools, hospitals, prisons and ships.

The inspection of negatives, prints and tracks requires care of another kind. Two films are screened side by side by projectors with masks cut away to show the tracks alongside the picture. Only one track at a time can be aurally inspected, of course, but both are visually scrutinized together.

This is the first of a series of letters to the man who has not yet done any cine but would rather like to try. It will be essentially practical, with emphasis on equipment—how it works and how to get the best out of it; for the first requirements for the making of good films is complete confidence in one's ability to handle cine apparatus.

Letter to Christopher

By H. A. POSTLETHWAITE

My dear Christopher,

I am really pleased you have decided—or almost—to take up cine. You are the kind of person cine cameras are made for, and as the years go by you will be more and more grateful for cine records of your jolly children.

The still camera can only show how a person looks at one chosen moment. That is why so many snapshots have to be explained with such phrases as, "That's how we looked when we reached the top." The cine camera, on the other hand, tells the whole story; it shows us climbing to the top, mishaps, eventual success, the whole range of expressions, and where we went from there.

Look at the "still" of children playing in the street (page 242). Without some explanation, it is incomplete. In fifteen seconds of screen time the cine camera could tell how the boy came to be drawing on the pavement, what he was drawing, the reactions of the little girls, and how they stamped it out. And the picture of the terrier and the lawnmower does no more than hint at his amusing antics.

The slogan for cine is, *somebody doing something*. Not "Somebody going to do something", or "Somebody having done something". "Action" is the word the director uses on the film set, and action is what makes cine interesting. Action, not just movement.

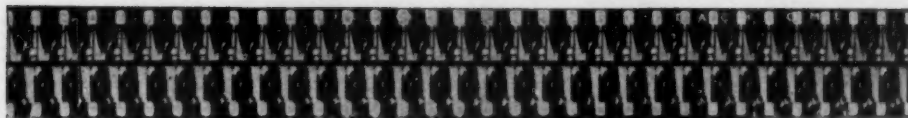
But to get down to the questions you ask: Which size of film to choose? What will it cost? What accessories are essential? Can you use a cine camera for stills? Shall you sell your still camera? Is it wise to buy second-hand?

Let's reel off a few facts as background to fuller explanations.

There are three gauges of substandard film, 16mm., 9.5mm., 9.5mm.,

Left: 16mm., 9.5mm., and 8mm. No matter which you choose, you'll be attacked by some of the irrepressible "gauge warriors". Below: a daylight loading magazine for use with Cine Kodak cameras. Just for the record, the 9.5mm. film strip is an A.C.W. Ten Best leader.





Above: 8mm. double-run film. Right: a 16mm. daylight loading spool.

and 8mm. These measurements are of the overall width of the film; actual picture sizes are shown in the photograph. The picture space on 16mm. film is about one-tenth the size of a Leica negative. The 9.5mm. picture is a trifle smaller. The 8mm. picture is slightly less than one quarter the size of the 16mm. picture—one-fifth of an inch by one-seventh.

The camera is run by clockwork, and the film is ordinarily exposed (for silent pictures) at the rate of 16 frames—i.e., separate pictures—per second. In between exposures the shutter blacks out the lens while the film is being moved on. The duration of the black-out is $1/32$ nd second, and the duration of each exposure $1/32$ nd sec.

The amount of light reaching the film during the exposure is controlled by the size of the lens aperture, i.e., the size of the hole through which the light passes on its way to the film. On bright days the lens aperture is stopped down, and in poor light it is opened up. With most cameras this is the only means of regulating the effective exposure given to the film, apart from the use of filters; but some films are fast, for use in poor light, and others slower for normal use.

Average Shot Length

With 16mm. and 9.5mm. film, the sixteen frames that are exposed in one second measure roughly five inches; more accurately, 40 frames measure one foot. So fifty feet of film will run, in the camera and in the projector, for just over two minutes. This sounds a very short time; but as the average duration of a "shot" is only six seconds, a 50-foot spool will be sufficient for twenty separate scenes. 50 feet of 8mm. film "double-run" would last four times as long—but more about that later.

The mention of six seconds for an average scene may cause you to lift your eyebrows; but next time you are at the cinema count the



number of seconds each scene lasts in a news-reel. You will be surprised.

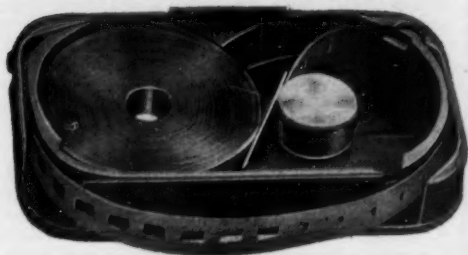
A few more general facts in brief: All cameras are daylight loading. All amateur film is non-inflammable. All the film you are likely to use will be "reversal" film; that is, the film taken from the camera will be processed as a positive, ready to be projected. Colour film is used in precisely the same way as black and white, without any modification of the camera.

Cine lenses are of relatively longer focal length than normal still camera lenses; which means that if you want to take, say, a head-and-shoulders close-up, and would have to stand with a still camera $3\frac{1}{2}$ feet from the subject, you would get the same result with a cine camera at about six feet, and the "drawing" would be better. Compare the two shots on page 243.

Now to consider the relative merits of the three film sizes.

16mm. 16mm. gives the best quality, and if there is any possibility that you may someday want to take cine "seriously", I advise you to go for that gauge from the outset. By "seriously" I mean making pictures for educational or trade purposes (your firm might be glad of a short film of some of their processes) or possibly for competition. You never know how badly the bug may bite! But in any case start with the size you intend to go on with.

A Pathoscope H charger, loaded with 30ft. of 9.5mm. film. The large holes at the beginning of the film enable the camera claws to pull on the first few inches.





This snapshot is rather meaningless without explanation. It needs a short cine sequence for the audience to grasp what it is all about.



In this snapshot, too, "frozen" action tells only part of the story. Film would bring the incident to life.

16mm. is the most expensive, both as regards apparatus and materials. There are few moderately priced new 16mm. cameras, but several costing from £90 upwards; and if you look through the ads. you will see second-hand cameras priced at even £500. Terrifying, isn't it? But if you would really like a 16mm. camera, don't be put off by that.

Let me tell you about George. A few months ago he was asked to show some 16mm. films at a children's party and tried to hire a projector. The charges frightened him, and it wasn't easy to borrow one because of transport difficulties. Eventually he was offered one on loan, with the option to purchase for £10. It was a fairly old Kodascope, with 300 watt lamp, but when we put it through its paces it behaved splendidly.

Home Processing

Within a fortnight he was looking round for a similar bargain in a 16mm. camera, and he acted wisely in taking things slowly. There were disappointments, but after a month or two he became the proud owner, for £15, of a rather old Bolex, spool loading, with fixed focus lens, in excellent condition.

From the outset George turned to the cheap "disposal" film that can be bought for two or three shillings per fifty feet. He made himself a developing frame and, processing at home, is turning out quite good family records at cheapest-ever rates. If he didn't do his own processing, he could send the film to firms that

specialise in it, the extra cost being 8s. or so for each fifty feet. But that is still very cheap.

George was lucky, but not incredibly so. My dealer showed me the other day a very nice Bell & Howell camera with f/2.7 lens, for which he is asking £17 10s. It is cheap because it uses a type of film magazine that has to be recharged in the dark; a simple job really, but frightening to the inexperienced.

Some cameras take magazines sold already charged; the film costs more than on spools, but the cameras are small and light and simple, and one can remove a partly used magazine (e.g., to change from black and white to colour) in a moment, and reinsert it later without the loss of a single frame.

9.5mm. If you want to start cine with a minimum outlay, 9.5mm. is the gauge to choose. Its users are enthusiastic and vehement in defence of it. At its best 9.5mm. can be very good; I have seen films that were practically indistinguishable from 16mm., but at times there is a certain unsteadiness due, perhaps, to the arrangement of sprocket holes down the centre of the film.

It is possible to buy an old hand-turned Pathe camera for a few shillings, and the cheapest new Pathe can be bought for less than £14. Projectors also are relatively cheap, and black and white film costs about two-thirds the price of 16mm. Colour film costs about the same as 16mm. A feature of the 9.5mm. gauge is that library films are plentiful and cheaper to hire than 16mm.

Many 9.5mm. cameras take chargers which are slipped into the camera in the same way as 16mm. magazines. Chargers may be sent away for processing, or they may be reloaded at home, with a small saving of cost. Other cameras take spools, or special magazines.

8mm. This gauge is immensely popular in the States, where 9.5mm. is not used. Apparatus is cheaper than for 16mm., but dearer than for 9.5mm. Film is a good deal cheaper (see table). Cameras are small, light and simple, and some

THIS MONTH'S HINT

Don't take the camera on the beach when the sand is blowing; and never leave the camera in the sun without protection.

If you must film when there is spray in the air, protect the lens with a filter—light green, for example.

are quite elegant. It is the ideal gauge for family and holiday snapshots to be projected at home.

The most popular 8mm. film is "double-run". This is 16mm. film, but with twice the number of sprocket holes, which is exposed in the camera so that half the width of the film is used at a time. When one half has been exposed, the film is re-inserted and exposures made on the other half. After processing, the film is slit down the middle and the two parts joined together by the processing station ready for projection.

25 feet of double-run film, yielding fifty feet for projection, runs for four minutes, as compared with two minutes for fifty feet of 16mm. or 9.5mm. And that points to another advantage; 8mm. projection spools are smaller and more convenient to store than the other sizes.

Colour Quality

Some cameras use single-run film in cassettes; others take double-run in magazines. With these you simply take the magazine out when the first half has been exposed, turn it over, and put it in again.

As the picture is greatly magnified on even a small screen, very fast film, which is grainy, is not used. The quality of colour film can be very good in medium and close-up shots, although in distant scenes detail is sometimes lacking.

Most cameras have fixed focus lenses, easy to use and perfectly satisfactory; a portrait attachment is put on the lens for close-ups. There are quite a lot of new 8mm. cameras available from about £30 upwards. A second-hand camera would cost rather more than £20.

I hope that will help you to decide "which gauge", and as I have written so much, I will answer your other questions for the time being very briefly: What accessories are essential? You will want a projector, of course, but



A snapshot taken with the normal lens of a still camera. (Leica, Summar lens.) Compare this with the picture below.

nothing else is absolutely essential at the outset...

Can you use a cine camera for stills, and shall you sell your still camera? Negatives can be made from reversal film, and enlargements from the negatives, but they are not as good as photographs taken with a still camera; and unless you do it all yourself, you will find it difficult and rather expensive to get the "frame enlargements"; so don't sell your still camera... Is it wise to buy second-hand apparatus? Yes, if you can't afford new stuff, but stipulate for a trial; I'll write about that in detail later.

Meantime the best advice I can give is to get acquainted with your local Cine Society, or at any rate with some enthusiastic cine user willing to show you the ropes. It may save you pounds.

Till next time!

Next month's "Letter to Christopher" explains the mechanism of the cine camera and the mystery of f numbers, and gives valuable hints on choosing and vetting a second-hand camera, supplemented with a generous selection of photographs and diagrams.

COST OF FILM, INCLUDING PROCESSING (All are daylight loading except 9.5mm. reloads)

Gauge	Length in feet	Duration of run in minutes	Black and white	Kodachrome
16mm.				
SPOOL ...	50	2	£ s. d. 1 9 8	£ s. d. 2 1 10
SPOOL ...	100	4	2 8 9	3 12 10
MAGAZINE ...	50	2	1 17 8	2 9 8
9.5mm.				
CHARGER ...	30	1½	11 0	1 5 4
RELOAD ...	3 x 30	3½	1 8 11	
MAGAZINE ...	50	2	1 0 3	2 1 11
SPOOL ...	50	2	1 0 6	
SPOOL ...	100	4	1 18 3	
8mm.				
DOUBLE-RUN				
SPOOL ...	25	4	1 0 10	1 8 0
DOUBLE-RUN				
MAGAZINE ...	25	4	1 6 7	1 13 5
SINGLE-RUN				
CASSETTE ...	33	2½	13 8	

Note: Prices of different makes of film vary slightly, and some films are sold at lower rates, exclusive of processing.

A cine camera with a normal lens, filming from the same viewpoint as the still camera that took the picture above, would show only this part of the scene, thus bringing the figures nearer.





CINE CLUB NIGHTS ENTERTAINMENT (I)

Script Conference

By D. LEGGETT

The subject was scripts. So announced the chairman for that meeting. The latest epic had been completed—some claimed that “completely ruined” was more accurate—and now we needed a script for another film.

Our chairman, aware of the element of the unpredictable in script conferences, was nervous. He began with a few indeterminate remarks and concluded with, “. . . and I suppose we won’t have any lack of plans for . . . er . . . planning our next film.” At this he looked triumphantly about him, but everyone appeared concerned with some trivial action such as lighting a cigarette, staring fixedly at the floor or intently watching their finger nails grow.

There was silence.

“Won’t someone start the ball rolling?” asked our chairman. Again silence. Someone coughed.

“Yes?” said his honour.

“I coughed,” said someone.

“You want to kick off?”

“No, I coughed.”

“Well, go ahead by all means. It’s your ideas that we want.”

“No, no,” said the unfortunate girl who had coughed, “I haven’t a story. That is . . .”

“Ah! I thought you had,” interrupted the chairman, “You’re being coy.” The silence deepened and the chairman realised that the conversation had got out of control. He made a fresh start. “Has anyone a story for a film script?” he said belligerently. “Somebody must have some ideas.”

Abysmal silence. It was such a silence that no one seemed to be breathing. Certainly no

one moved. “Please!! Hasn’t someone some little notion of what they would like to see on celluloid?”

There was a small still voice and everyone exhaled audibly. “I did think of a suggestion for a story,” said the small voice. “It’s not very good” it hastened to assure us.

“We’ll judge that,” said the chairman, “Speak up, now!” and he spoke with some alarm as the voice seemed about to peter out at any moment.

The voice, belonging to one of our youngest and newest members, spoke up. “I thought,” it said, “I thought that we might make a film revealing the conflicts in the mind of a slum adolescent, and the manner in which his way of life leads him to commit a crime he didn’t intend.”

The silence was now that of incomprehension.

“Do you mean,” said the chairman carefully, “the story of a slum boy mixed up in murder?”

“Well, yes. I suppose we could . . .”

He never finished. “*Chick’s Day*. Ten Best 1950,” we said vindictively. The immediate chorus mystified the young man so much that he said no more.

“I’m afraid so,” said the chairman, “Sorry! Now, any other ideas?” The silence returned like a creeping tide, and the chairman tried to stop it with a hopeful “Anything will do!”

“This isn’t just anything,” remarked our budding young author, “I’ve been hanging on to see if anything else was forthcoming. I don’t want to appear too pushing.” He was jocular but no one else laughed. “I just thought this up on the way here and made a few notes on it.”

He produced three closely written and meticulously folded sheets of foolscap, and the gathering assumed the air of a warren of hypnotised rabbits. They knew what was coming and were powerless to prevent it.

At last our author finished reading his story and the chairman asked for comments.

"What sort?" asked someone.

"I could make a good set for the love scene," said the Art Bloke.

"Any volunteers to act it?" asked our director.

"Well," said our chairman, "I am going to surprise you!" We waited. "I think this story has possibilities."

It was here that the honest appreciation, truthful criticism and frank discussion for which our script conferences are noted, now appeared.

"Are you up the wall?" demanded Lights.

"What are we using—Cyclorama?" asked the Cameraman.

"Who's going to buy the searchlights?" requested Lights.

"Searchlights?" This from the Chairman.

"That's the only way you'll get enough light for a set the size of Wembley Stadium."

"Who's going to act the love scene?" said our director.

"Wait a minute!" said our chairman, ruffled, "Wait a minute! Listen first! We can make the scene a typical drawing room. We don't need the Wembley Stadium sequence and we limit the script to the secondary plot of the story. What could be easier?"

"Who's going to act the love scene?" said our director.

"Couldn't we get round that by letting one of them kill the other from jealousy?" suggested the youngest member.

"That's a good idea," said the chairman, "Does that satisfy your objection?"

"Who's going to murder who?" asked our director.

"That can be worked out later. Now what do you all think? Are we going to have this or can anyone suggest a better plot?"

Silence was still with us, possibly because no one was sure of what the story was to be.

"Well, it looks like this one," said our chairman. We agreed, and the rising young author proposed a vote of thanks for the chairman for suggesting such a fresh and original theme.

But the chairman was magnanimous. "Oh, no," he said, "it's yours, old boy. By the way, can you get a script out for next week? It's to be a three hundred footer."

"How many scissors will you need with it?" said the writer.

"Scissors?" we queried.

"For the cuts it's bound to have."

"No need to take that line," said the chairman.

"Who the blazes..." began our writer.

"... is going to murder who?" asked our director.

A Sound Idea

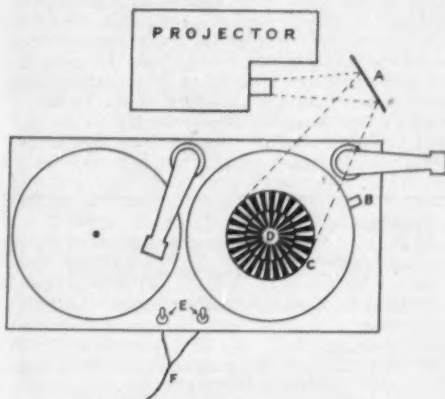
By RICHARD HARRISON

Many enthusiasts, anxious to add sound on tape to their films, are reluctant to make alterations and additions to existing apparatus, especially to the tape recorder. Such work will quite likely invalidate the maker's guarantee.

Given projector, tape recorder and record player, the following method costs about a shilling, calls for no alterations—and it works. Materials necessary are a thin sheet of plate glass (about 3in. x 3in.), a gramophone stroboscope (3d. at any gramophone dealer's) and an additional stroboscope which you will have to make. The whole principle of the method has already been described in *A.C.W.*

The lay-out is as follows: the plate glass is mounted in front of the projector lens at such an angle that it will reflect light from the projector on to the turntable of the record player. This carries on the turntable two concentric strobs, the smaller being the standard gramophone strob which indicates 78 r.p.m. by the light from 50 cycle mains. The speed of the turntable is first regulated by the inner strob. (It is better to have a record player with variable speed, as you may wish to use the turntable for music background while recording, and you may lose a little speed through needle drag.)

The outer strob, which you must make, will depend for its number of spokes on the number of blades to your projector shutter and on the normal speed of the projector (16 or 24 f.p.s.).



A—plate glass reflecting light on outer strob; B—turntable speed control; C—outer strob to synchronise projector with turntable; D—inner strob to synchronise turntable with 50 cycle mains; E—2-meg. to fade music for each turntable; F—to gram pick-up of recorder. To play back, the mic. and gram. leads to the recorder are disconnected; the recorder can then be placed in any convenient position. Speed control of the turntable is desirable to compensate for needle drag. In practice both strobs are easily read with the room lights on, if the plate glass is carefully adjusted.

Next month: Visitors' Evening

The following table gives reasonably accurate results :

16 f.p.s.	3 blades	36 spokes.
24 f.p.s.	2 blades	36 spokes.
16 f.p.s.	2 blades	25 spokes.
24 f.p.s.	3 blades	54 spokes.

The projector is warmed up, then run with film, and the speed regulated so that the spokes of the outer strob appear stationary. The projector is now running at its correct speed. It will probably require slight adjustment from time to time, especially if it has been stopped and re-started after a film has been rewound by means of the motor.

To record, a clear mark is made on the leader of the film, and this mark is always set to a determined spot, either in the gate or on the sprocket above. Music is recorded on the tape until there is sufficient prelude, then two audible clicks are recorded at an interval of five seconds. The first is a warning, the second a signal for the projectionist to start the projector immediately. The commentary and musical accompaniment are now recorded, the commentator, of course, watching the screen as he speaks.

The Audience Won't Know

To play back, it is only necessary to set the film correctly as above, and to wait for the second click before starting the projector. Provided the projectionist keeps an eye on the outer strob, he will find he can keep the tape in sync. and can compensate for the loss or gain of a frame without any discrepancy being apparent to the audience.

Can this method be used for lip synchronisation? In my opinion and experience *no* ! But this need not rule out dialogue. Careful scripting and imaginatively planned dialogue can overcome the problem without the audience even being aware that they are being "cheated". Dialogue should be kept to a minimum, and the audience should never see the lips of the speaker, which should always be turned from the camera. An easy expedient is to shoot from behind the speaker and over his shoulder to the listener. Another is to record dialogue during a close up of the speaker's hands. At times he can be off screen. Once the principle has been mastered

by script-writer, director and cameraman, dozens of ideas will occur.

Below is a specimen sequence from a film now in production. It was necessary to establish the following facts with a minimum of dialogue and without forcing the pace :

1. Frank and Mary are married.
2. They are quarrelling about money.
3. They have living with them someone named Charles.
4. Charles is a newspaper reporter.
5. He has just been promoted.
6. He has a car.
7. He has a girl friend.
8. Mary wishes her husband was more like Charles.

This situation is put over in about ninety seconds with seven straightforward shots.

For the sake of simplicity, musical and camera directions have been omitted.

In this sequence 45 words have given the audience all the information necessary for the start of the story. They will now appreciate the reaction of Charles when he learns that his prospective in-laws have bought a share in the local paper and propose that he shall eventually edit it. This is the basis of the plot. Charles has a vivid imagination, and pictures the surrender of life as a crime reporter in Fleet Street for a dull round of Council meetings and bazaars under the dominating eye of ma-in-law !

A.C.W. CONTRIBUTORS FOR FILM COURSE

Film courses, in which practical instruction in movie-making from script to screen is packed into a few days, continue to grow in popularity. There's nothing like learning a thing first hand.

One of the highlights of the next week-end course for amateur cine enthusiasts to be held at Missenden Abbey, Bucks, will be a talk by the world-famous Lotte Reiniger on the art of shadow film production. She will explain her own technique and show how her methods can be introduced into amateur work. Other items during the week-end include talks by A.C.W. contributors George Sewell and Harry Walden, a lighting demonstration, a screening of 16mm. 3-D films, a magnetic stripe demonstration and, of course, discussions and film shows galore. The course begins on the evening of Friday 9th July. Full particulars of the latest in this very popular series can be obtained from the Warden, Missenden Abbey Adult Education College, Great Missenden, Bucks. (Tel. Great Missenden 508).

SPECIMEN SEQUENCE

Sequence 2.

1. Fade in to Frank and Mary at supper table. M. pecks diffidently at her food. F. lays down knife and fork like a very tired man before speaking.

Cut to

2. Close up of table, showing only hands.

Cut to

3. As 1. Charles enters, smiling broadly. M. turns to face him (and away from camera).

Cut to

4. Close up of Charles as he smiles and nods.

Cut to

5. As 3. Charles turns and goes out.

Cut to

6. Medium shot of Frank, seen over M.'s shoulder. He registers helpless anger.

Cut to

7. As 5. Charles comes back with plate, sits down and starts eating. M. turns to face him, and away from camera.

Fade out.

F. (wearily) I tell you, we can't afford it.

M. Charles has a car.

F. (rather grimly) Charles hasn't got a wife. Sh !

Here he comes.

M. Your supper's in the kitchen. (Almost resentfully)

You look very pleased with yourself tonight.

C. (From doorway) You bet ! (Speaking from kitchen)

Got promoted crime reporter today.

M. (Softly and bitterly) Promoted !

M. Your girl friend should be pleased.

No Meaning in the Film

*... and only 12ft.
of stock left with
which to supply it*

By DOUBLE RUN



An introductory shot for *Out in the Snow* is taken long after the snow has melted. The white screen on the right was used to lighten up shadows in C.U.s. A tripod was essential for this shot, as there was no quick cut action to divert attention from any hand wobble.

The countryside was covered in snow... Yes, even though our weather does play disheartening tricks, I'm afraid this is going to be an unseasonal story. But wait a minute! Though there was a blanket of white over everything, it didn't last for long; when I'd finished shooting—and the snow had gone—I found I needed additional shots to tidy things up. And I so arranged them that they could have been taken in midsummer, had it been necessary, and no one (I hoped) would have noticed any difference. Further, the methods adopted in shooting the body of the film are just as applicable to high summer as mid winter. So—if I may point a moral—don't let the weather get you down when you go filming. There's almost always a way out.

Vague Idea

Well, as I say, the countryside was covered in snow and the dog was waiting for its Sunday walk. Here was a chance of adding another sequence to my family album. So I set off with a friend, a long length of rope and the dog. I did not want to be encumbered with a tripod and had no script or plan beyond the vague idea of showing the dog bounding over the snow, dragging my exhausted friend behind it. I had wondered whether to load my camera with black and white or Kodachrome, and am glad now that I chose the latter, as the brown dog, white snow and blue sky made a fine picture. When using colour film, you don't need to go out of your way to look for colourful subjects; there is colour everywhere—although often we do not notice it until we are shown it on the screen.

Our dog, however, soon tired of "dragging" my friend, and the rope that was supposed to be

pulling him along more often trailed loosely beside him. I realised I would have to film them separately, and then, by careful editing, try to make it appear as though one was pulling the other. Of course, I still needed to show man and dog together in a few shots. I achieved this by hurling a stick just beyond the area to be photographed and then hurriedly grabbing my camera. A difficulty here was that the only stick that really interested the dog was the walking stick that my friend had been filmed carrying earlier. However, these shots were eventually cut so short that audiences had no time to notice the continuity lapse.

Stand-Ins for a Dog

After filming my friend being "dragged" into a stream and under a stile, I decided that the action needed to move faster; so I changed the camera speed to 12 f.p.s. (remembering, first, to close the lens by half a stop to make up for the increase in exposure). This made the sluggish movements of the dog appear really brisk and, of course, my friend was shown careering over the snow at an impossible speed. By now, we had wandered (or, more accurately, chased) over several fields and had reached a long path covered with ice. This was obviously too good a chance to miss. My friend had to be shown sliding desperately along it. Luckily, two more friends arrived just then, and agreed to stand-in for the dog and pull the rope that would haul the man along.

After he had fallen over several times, I saw a way of improvising a climax that would finish off the chase. It was filmed at 12 f.p.s., and was finally edited like this:

M.S. 6in. Taut rope pulls frantically sliding young man towards camera.

L.S. 4in. A more distant view, showing the dog pulling the young man towards the camera. Two girls are walking away from the camera and towards them. (This shot had to be cut very short as, in reality, the dog stopped as soon as it reached the girls.)

C.S. 2½in. The dog rushes at the camera. (This was really one of the earlier shots.)

C.U. 8 frames. First girl looks surprised. (She over-acted, but this is not noticeable when the shot is cut so short.)

C.S. 11 frames. The young man rushes at the camera.

C.U. 6 frames. Second girl looks surprised.

M.S. 6in. Young man falls on to the ice and shoots between the two girls with his legs sticking out in front of him.

He then sheepishly picks himself up and trudges sadly away over the snow.

Titling Trouble

The trouble with this climax (as with the whole film) is that the comic possibilities are not sufficiently exploited. I know that many of the funniest of the old slapstick comedies were improvised on the spur of the moment, but most of us need all the help that careful scripting can give us. I found it difficult enough to invent even a title; in the end, I scratched *Out in the Snow* in the snow and filmed that. The light was fading and so I could not even use 32 f.p.s. to minimise the shake of my hand-held camera.

The lack of a tripod was not noticeable in the shots that were short and full of action—I had used the ground, trees and fences as supports for my elbows and camera. But a rock steady camera is really essential for titles. Incidentally, except for a few shots of the dog, I had tried to keep the camera still and let the actors do the moving. This is always wise; apart from sparing the audience the horrors of a lurching camera, it makes it much easier for the editor to preserve continuity if the actors enter and leave each shot. I exposed 38ft. of film that afternoon and hoped that some of the shots would turn out to be quite amusing, but, even for a family

film, that is not enough. A sequence should be a coherent and intelligible whole. Mine, I realised, had no beginning, no end and no meaning. How could I provide it with these things when only 12ft. of film was left?

It was in the middle of the night that a possible solution occurred to me. I could film some extra scenes showing my friend opening a window, looking out and wondering whether to take the dog for a walk. Then I could cut to the shots already taken to show what went on in his mind. Finally, I could cut back to my friend as he shivered, shook his head and decisively closed the window behind him. I jotted down the opening sequence:

1. Title. *Out in the Snow*. (Already filmed.)

2. M.S. Young man opens window and looks out.

3. L.S. Snow covered countryside, from his viewpoint. (Already filmed.)

4. L.S. Another view of white countryside. (Already filmed.)

5. C.S. Young man looks at view, and then at something below him in the garden.

6. C.S. Dog in garden.

7. C.U. Young man looks at it thoughtfully.

8. B.C.U. Dog looks at him appealingly. (Already filmed.)

9. C.U. Continuation of shot 7.

10. M.S. Dog bounds into field, pulling along young man on end of rope. (Already filmed.)

The next day, I filmed shot 6, and then, several weeks after the snow had melted, I filmed shots 2, 5, 7 and 9.

I intended to bridge the gap between reality and day-dream (i.e., between shots 9 and 10) by slipping the end of shot 9 out of focus. (I have a focusing lens.) The beginning of shot 10 should really have been out of focus as well, but it was too late to arrange this. So, after filming shot 9, I kept the camera running while I slowly altered the focus from 4ft. to infinity. When the film came back from the labs., I found that, as I had been using f/8, the picture was still perfectly sharp when focused at infinity! I wonder if you have noticed my mistake. I should have altered the focus the other way (i.e., from 4ft. to 9in.) for it is at short distances that, focusing becomes most critical.

I now had to find some other way of separating day-dream from reality, and decided to use short



Surbison Film Players at work on their Bmm. production, *Sea Fever*. The "corpse" about to be filmed relaxes for a moment while the cameraman (centre) takes a reading with a Norwood Director.

Danger! Goon at work! And judging by the coils of 8mm. spreading themselves around the table, Harry Secombe, a keen cine worker, will soon find himself in a typically Goon-like situation. Here, we are assured, he is giving a show to fellow-artists in his theatre dressing-room.



lengths of black film to bridge the gaps. However, this was not entirely successful; after seeing the film many people are not sure whether the chase really happened or not. Editing was a tiresome business because, except for the very beginning and end, I had no script to guide me. I joined the shots together in a variety of ways and after much trial and error decided which order was best. I tried to put the slower and more restrained scenes first so that the action got faster as it neared the climax.

I was using a small piece of white paper as a screen during editing, and on it the colours looked very impressive. But when I showed it on a 4ft. screen, I had an unpleasant surprise. There was slight, but consistent, under-exposure all the way through. In view of the snow, I had decided to regard the speed of Kodachrome as Weston 8 (as recommended) and not Weston 6 (as I usually prefer). It is always tricky to expose snow scenes and so I am not attributing the under-exposure only to my using Weston 8. But this summer, I intend to experiment and discover, once and for all, which of the two speeds suits me best when using an Invercone attachment. If you have tried them both, I'd be interested to hear which you prefer. Although my finished film runs only about three minutes and is no masterpiece, it makes quite an amusing addition to my family album—but next time I'll write the script before I make the film.

Very Young Idea

Keith Grows Up, a 200ft. film entered for my competition by Mr. Baby of Dursley contains many fine close-ups of three-year-old Keith. My favourite sequence shows him enjoying his breakfast in bed—and enjoying is the right word. At times like these, children can forget the camera and give delightfully spontaneous

performances. Yet this film could have been more revealing—and entertaining—had Mr. Baby been more selective and shown us fewer things in greater detail. For example, there is only one shot of Keith painting the greenhouse door before Mr. Baby hurries on to show him playing with something else. What is worth one shot is worth several, and it would have been interesting to learn why he was painting the door, from where he obtained the paint, whether he covered himself with it, what his parents thought about it and what was the result of it all.

Planning Sequences

The episode could have been built up into a coherent sequence, so that we not only saw the child at play, but learnt something about him. Mr. Baby had some interesting ideas—for example, he followed a shot of Keith washing down his father's car with one of him scrubbing down his own little pedal car—but this, too, could have been developed further.

One cannot usually plan a whole "Family Album" in advance, but one should try to plan each sequence as a whole. Mr. Baby did, in fact, do this in sequences showing Keith watching a procession, and, later, visiting a zoo. But remember that in a family film it is as important to show the child's reaction, as the event itself.

The camerawork is pleasing and, apart from a few indecisive pans, very steady. Mr. Baby uses a Kodak 8-20 with f/1.9 lens and nothing but Super X film "because I have now got used to it and know what I can do with it." Although it is certainly wise to use the same stock whenever possible, I have suggested that he changes to the slower Pan for outdoor work, as this is less grainy and so gives a much finer quality picture. Kodak Pan film is a quarter the speed of Super X and so the usual exposure in bright sunlight is f/8 or f/9.

Double Exposures Without Rewinding

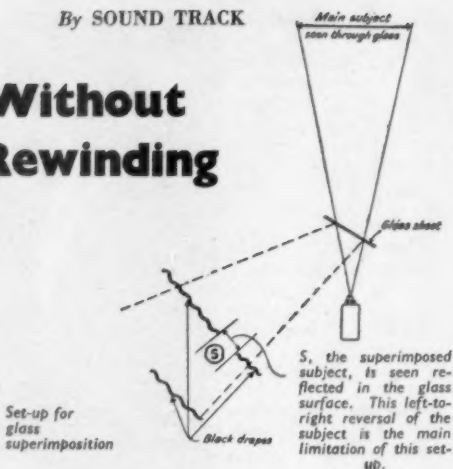
If it is impossible to wind back the film in the camera, or if it is not worth the trouble of doing so, one can, nevertheless, often carry out excellent superimpositions by simply using a piece of selected glass sheet. And it is useful, too, for certain special effects.

The diagram is a plan view of the basic set-up, which you can easily try out without a camera. You only require a piece of window glass, about 12 by 10 in., which any builder will provide or an old picture will yield: examine carefully, to be sure that the selected piece has neither flaws nor thickness variations which cause weird ripples and distortions on the subject seen through it. Then, if you stand facing one scene, and with the second scene either directly to one side or, preferably, a little behind you, you can superimpose the two by suitably manipulating the glass sheet, as in the diagram.

Set-up. Some form of clamp or support should be used to hold the glass, as any movement causes magnified movement of the subject being superimposed. Since the viewfinder and the lens axes do not coincide, take care that the glass completely covers the lens field. The glass surfaces must be really clean; if they are not, use hot water or a special glass-cleaning preparation. Be careful to prevent any stray highlights from the glass surface reaching the camera lens.

Exposures. If the subject being superimposed is to occupy only a portion, and preferably a dark portion, of the main subject area, you simply give the exposure appropriate to the main subject. If, at the other extreme, the entire areas of both subjects are fully superimposed, then you are in fact getting twice the normal light at the camera lens, and so you reduce the aperture by one stop. In between these extremes—though the former is far the more common—you apply judgment, and when in doubt reduce the aperture by half a stop. It should be noted that the light loss in shooting through a sheet of glass is negligible.

Subjects. The main limitations of the glass superimposition technique are (a) that the subject seen reflected in the glass surface is reversed, left to right, and (b) that you cannot use the same subject in both parts, which precludes the use of the method for such gags as the dreamer dreaming of himself in action. On the other hand, a decided attribute of the technique is that it permits precise synchronisation between the action in the two parts. Mother dreaming of errant kids, can make an involuntary stern gesture in her sleep, to which the kids can wittily reply with another gesture, neither stern nor involuntary.



The subject being superimposed can be made to appear or vanish briskly by swinging the glass sheet: to be crisply effective such movement of the glass needs steady handling and careful rehearsal. Alternatively, by means of black drapes, as indicated in the diagram, the subject can appear of his own volition, as directed.

The set-up of the illustration can also be usefully modified for filming superimposed titles. The glass sheet should be set about half way between camera and title, and the title set out in white lettering on a matt black background. Exposure is reckoned either by using a meter from the camera position or, if no meter is available, by giving about half a stop less exposure than that appropriate to the picture being superimposed on to the title, always assuming that the title is not starved of light compared with the picture. With apertures of $f/8$ and smaller, background focus is acceptable.

Sky Background

By tilting the glass sheet about a horizontal axis, instead of a vertical axis as illustrated, a sky background can be superimposed on to a title. Here, the effect is often enhanced by shooting at one frame per second, and so imparting a lively motion to the clouds.

Two variations on the general theme of glass superimpositions are worth noting. First, the glass sheet may be placed *behind* the subject. This is decidedly useful in title superimpositions, the title being set out in black lettering on a glass sheet, and exposure being for the background. This has the further advantage that the title may be further from the camera than in a normal titler, and thus the background can, if desired, be in sharper focus.

A second variation is to blacken some or all of the surface of the glass *away* from the camera, so permitting a control of the amount of the main subject seen. Black poster paint can be

used, or one can simply stick on black paper around the edges. The combination of such obscuring of the glass and black drapes, preferably adjustable, around the subject being superimposed, makes quite a formidable battery of effects available to the cameraman, especially under studio conditions. But it is amazing what can be done in the back garden.

READY FOR THE COUNTESS

Where do you *keep* your camera? It is really remarkable that, in spite of its small size, the camera seldom seems to be perpetually at the "ready", as it surely should be. I feel it ought to live in a desk drawer, or in some similarly convenient spot in lounge or dining-room; and a film should be in it. All too often it is put away in the bedroom, and there is no film in the house, simply because the last reel was hurriedly finished off so that some tit-bit at the beginning could be screened. A new reel will not be bought till the week-end after next, when Countess X is coming.

I recommend the alternative method of having the next reel loaded in the camera as soon as the last reel is finished. If nothing crops up, then you are ready for the Countess, just as before. But if the unexpected demands a few shots, you are genuinely at the "ready"—and I am prepared to bet that in many cases you will have as much film left as you need for the planned big event. In fact, you may be saved from having any hurried finishing-off to do.

Naturally there are snags. It means a bit more investment in film. You may have loaded colour when later you want monochrome. The bit you used might just run you a few feet short for the big event, etc., etc. But only by this method do you grow to rely on your camera as available, at your elbow, as needed: and only so will you secure such shots as the stray sheep entering your garden, that bed of tulips the day before the elements or dogs scattered them, or

Johnny arriving home after he and his five-year-old friends had found a burst tar-barrel. . .

NOT MEANT FOR YOU

Organisers of exhibitions tend to bewail the fact that the people who would benefit the most are those who do not come. One looks in vain for the mad driver at the Safety First exhibition, or the racketeer at the sermon on honesty. Where people who write columns score, however, is that they can do a bit of preaching without scaring the victims away, since they jump from subject to subject, often with casual or even ambiguous headings. Worse, they tend to start their paragraphs with "neutral" preambles, and you feel you've got to read on in case something of value emerges, then *wham!* you find you're immersed in propaganda.

This time, I'm just remarking that in my opinion the only way to be absolutely certain that you put your name on the film carton before posting it for processing is to write it on (with address if possible) when you buy the film. This is the only occasion when everything is under control. No haste in shooting, no panic because of unexpected sunshine, no desperate re-loading, no wild dash for the post, no leaving things on cafe tables. . .

If you carry out my admirable advice, the only possible snag that can arise is that you might want the film returned to some other person; but this can be arranged in seconds with a piece of stamp edging and a bit of new writing. Oddly enough, as with things like double-basses left on trains by absent-minded musical types, an uncanny quantity of films arrive at processing stations with no identification. Some are never claimed. Some are restored after receipt of an indignant letter, identifying the film by such original features as, "kids bathing, and one riding a donkey".

But, of course, I'm wasting your time and mine, for people who read *A.C.W.* surely do identify their films.

The Grasshopper Group have turned from crazy comedy to sober documentary with their latest production, *Cutting For Style*. Made in collaboration with a gold cup medalist hairdresser, the film shows that some styles are easily brushed back into position—even after a ride in an open car.





exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

NOSE IN AIR

Sir,—Have British amateurs realised that, in the pages of *A.C.W.* at least, they have developed a superior, disparaging attitude to professional films? A form of self-defence, perhaps, but it certainly exists. It seems to be the thing for amateurs to scorn much that the professional does simply because he gets paid for it. In other words, "money has corrupted the professional's artistic integrity and nothing he does can be free from the taint of the box-office."

As a budding professional myself, I feel there should be more recognition among amateurs of the fine work that is done by the professional—his skilful handling of a difficult scene, his superb editing in this sequence, his wonderful mood photography in that sequence, his brilliant dialogue here, his incredibly sensitive directing there. Many little things in films have a telling effect but the skill behind them is seldom fully appreciated. Amateurs could profit greatly from analysis of these gems, not with the idea of imitating but to inspire them to create some original touches of their own.

Will They? Have They?

What started me on this defence of the pros? Denys Davis's comments on CinemaScope and *The Robe*. He says smugly: "Perhaps the amateurs could make a more imaginative use of the medium than the professionals have so far done." He's right. The amateurs could. But, will they? Have they ever?

I can't think of one amateur film I have seen or read about that has excelled the professional's best work in any respect. Can you? If anything really worth while had been pioneered by amateurs the world would know about it. The amateurs would see to that.

Apart from my professional work, I also make amateur films, so I have a fellow feeling with British amateurs. I hope to be working with some of you very soon. But let's not pat ourselves on the back so much, and let's realise that we have learnt practically everything we know about film-making from the professional screen and will always be learning from it.

Denys Davis suggests that Hollywood spent millions making *The Robe* and it didn't once occur to them that CinemaScope needs special treatment. ("Each camera angle is selected exactly as in a normal film"). As for his advocacy of the "ten-minute take" principle for CinemaScope, has he thought how utterly dull such a method would be if seen too often? A slow

sequence (lacking in physical action) is sometimes bad enough, even when livened up with quick cuts, but how unbearable it would be in a ten-minute take, moving camera and all.

There should be no standardised system of production with CinemaScope, or with anything else in films. A ten-minute take if it suits and enhances the subject, yes, but not as a regular thing. The subject and purpose of the film should dictate the method of presentation. Let's have no rules. We want to excite our audiences with originality, not drug them with monotony.

SYDNEY, N.S.W.

JIM JEFFREY.

EASY CUEING

Sir,—I was very interested in the description of the clutch-operated cueing device by Desmond Roe (Mar.) but by introducing a switch across the pick-up leads I find the cue can be snapped in without any "clicking". I use a centre-tap volume control on my dual turntables, one side of each controlling a turntable. By shorting these V.C. taps by means of two taggle switches, the magnetic pick-ups are under instant control, and as the mains circuit is not associated, no "click" is picked up on the speaker.

The procedure when recording is to run the turntable with the needle in the groove some distance from the cue mark and the pick-up circuit "open". Immediately the needle reaches the cue mark, the switch is snapped to "closed" and with the volume control handle in the desired position for volume, music comes in "on the nose" at just the right volume, and smooth. By switching both pick-ups to one common side of the centre tap V.C., mixing from both turntables is obtained and effects or music can be snapped off and on exactly on the spot.

A third turntable for L.P. records is also associated with the set-up, but controlled by a switch at the projector. This is quite suitable for "live" commentaries, and as the microphone handle has the gram volume control built-in, the commentator is able to adjust the music to the desired level while seated in the comfort of an armchair among the audience, yards from the equipment.

YEOVILLE, JOHANNESBURG. D. C. MACDONALD.

CURING GHOSTING

Sir,—In connection with Mr. Hazell's ghosting trouble with the Gem projector, it is not possible to move the shutter on its shaft; the drive pulley and shutter on the Gem and Son machines are rigidly bolted together and

pinned to the shaft. There is, however, a slight adjustment provided for the rotating channel on the intermittent mechanism, which can be effected as follows:

Remove the lamphouse cover by means of the three knurled screws, as you would for changing a lamp (this is to facilitate reassembly) take out the lens for safety, and remove the seven screws which secure the front plate of the projector. This will come away, bearing the lens mounting, gate assembly, and intermittent mechanism. The channel, which engages with a pin on the disc attached to the shutter, will be seen to be placed over a stud and secured to the mechanism by a very small screw passing through a quadrant-shaped slot on its flat end.

Trial and Error

Slacken this screw, after having marked the present position of the channel and move the channel *slightly* in a direction appropriate to the ghosting, bearing in mind that you are advancing or retarding the claws in relation to the shutter, and not, as is more usual, the other way round. Tighten the screw, taking care not to move the channel again in the process, and reassemble to test the film. If the ghosting is worse, you have moved the channel too far, and the process will have to be repeated, perhaps by several trials, until you get it right.

When reassembling, be sure you have the pin on the shutter correctly engaging with the channel (which was the purpose of removing the lamphouse cover), and be very careful to see that the screws are started true and that no force is used in tightening them, as the aluminium casting is very soft and the threads are easily stripped. For intermediate tests it is sufficient to replace only a couple of the screws, so as to avoid taking out and replacing them too many times.

SALTASH.

A. J. DAWSON.

HOME-MADE DOUBLE-8

Sir,—I have successfully used old ex-Govt. 16mm. stock as double-run 8mm., having masked the gate of both 16mm. camera and projector. The resulting frame size is almost that of 9.5mm., and, of course, there is a considerable saving in cost. I have also had successful results with Kodachrome used in this way.

YARRAVILLE, VICTORIA.

JOE CANAWAY.

THOSE OLD DAYS

Sir,—I am obliged to Mr. Sewell for his explanation. He states that in the time available to him he was not able to collect other examples of early films besides his own to support his argument that the amateur has not progressed. It is clear from this that Mr. Sewell is aware of the existence of good early amateur films—that it was only a matter of collecting them—and it would be most helpful if we could know what they are. I am not trying to score a debating point but do genuinely feel that if some of the best work of the past could be made available to us for study, we should materially benefit.

I am sorry that Mr. Sewell should take the view that I was discourteous in referring to *Gaiety of Nations* as a "rather tatty old picture". It did not occur to me that the description "rather tatty" could have been any more objectionable than, for example, "fairly good" or "not up to standard"—not that I wish to suggest for one moment that *Gaiety of Nations* could be described by these latter terms. However, if I have hurt Mr. Sewell's feelings, I ask him to accept my apologies, but I must say that this sensitiveness on the part of one who, I believe, has been described as the Gilbert Harding of amateur films, is just a little odd.

LONDON, N.2.

R. DOWDEN.

That 5ft. 6in. Picture

IT ALL DEPENDS . . .

Sir,—May I add a mite to the views expressed about Mr. Brentnall's results with a Noris projector using a 100 watt lamp? Surely it all depends on the standard one sets, on screen luminance and picture size. One can err either way. So far as wattage is concerned, a useful guide is to have a light source of about 100 watts per foot of screen width. That gives a top limit of some eight feet wide with a 750 watt lamp. So few users have lamps of more than one wattage, to be used according to conditions. Reducing light by under-running a lamp is the wrong answer. Light quality is down—too yellow. Lamps are available from 100 to 1,000 watts, and with various voltages.

Picture width should be between one-sixth and one-seventh of the distance from screen to back row. Beyond that the issue of telescopes is indicated. The front row should not be closer to the screen than two picture widths. Screen surface: matt white, screen material *opaque* for front projection. Beaded screens are more nuisance than they are worth. They cost more, are easily damaged, and are unsatisfactory for all-round use, whereas a matt screen and a tin of Screenwhite for maintenance meets all needs. No untreated sheets, please! They are translucent, and the picture visible *behind* the screen is picture thrown away.

Far More Useful

In my experience the 2½in. lens is far more useful than the usual 2in. one supplied by the makers. It is better related to the throw ratio suggested above. A 2in. lens is about a "five and a half times" one. I use five lenses—1in. and 1½in. mainly for rear projection use, 2in. for private use in the home, 2½in. and 3in. for general outside shows.

Why do so few home users make little use of rear projection? It is so easy and cheap to make a rear projection screen with mirror. The set-up allows more room for one's audience. Mechanical noise can be cut down, either by placing a screen between machine and audience, or by placing the projector outside the room, with the door open. A 24in. by 18in. screen, preferably of Vivalux material, with a mirror to reverse the

image, gives first-class results with both monochrome and colour films. A front silvered mirror is not necessary if the mirror glass is thin.

Just one point, Mr. Brentnall. Will you tell us the dimensions of the hall into which you packed your 700, please?

RHIWBINA.

W. SUTTON.

HORSE'S MOUTH

Sir,—Much seems to have been said about Mr. Brentnall's 9.5mm. Noris projector by people who haven't seen one working. May one who owns a Noris say something about it? Although I do not project a 5ft. picture with it, I fill a 40in. x 30in. matt white screen, and the brightness leaves nothing to be desired. I use a 240v. lamp on 230v. mains but were I to use the 220v. lamp no doubt a 5ft. picture would be quite possible. The Noris is a fine projector: perfectly steady picture, facility for racking (although non-optical) easy-to-clean gate, friction-drive take-up cutting out all snatch when starting up.

Helpful criticism is very good for our hobby, but sarcasm doesn't help anyone, and I am sure Mr. Brentnall would not have written his letter, knowing that it would be seen by thousands, were it not true.

EAST GRINSTEAD.

G. W. ARGENT.

HAVING FUN

Sir,—About this "playing around" with 9.5mm.: I worked with 35mm. during 1934-36 but I get far more enjoyment by making films and putting on shows in 9.5mm. than I ever did with the big stuff. The nine-fiver has to put much more thought and energy into his planning and arrangements when putting on a show than does his more fortunate colleague who can afford the larger gauge. When one gets into the £200-£300 class, one expects the equipment to do almost all of the work to make the show a success.

Surely half of the fun one gets from our hobby of cinematography is in producing the best from the equipment which we can afford? I have graduated from a Pathe Ace, via a Son, to a Webbo Pax, the last machine giving excellent results to many very well satisfied audiences. Even some 16mm. enthusiasts have nothing but praise for it!

Here is another one, Mr. Baker, who intends to keep playing around with 9.5mm. and enjoy his hobby without trying to become a professional.

TENTERDEN.

M. F. PARSONS.

THE TRUE AMATEUR

Sir,—Mr. Baker states that it seems odd that Mr. Brentnall should "still be playing with 9.5mm. silent" after a great number of years at the game. I don't think Mr. Baker understands the meaning of the word "amateur". Surely the true amateur is one who remains with his first love as long as he can. The passing of the years does not mean a change of gauge.

I use 9.5mm. silent equipment and shall continue to do so even were 16mm. projectors ten a penny. No, Mr. Baker, you've got the wrong idea about amateurs.

DONCASTER.

R. LAMBERT.

A GOOD JOB

Sir,—I would like Mr. Baker to know that I do not "play around with 9.5mm. silent pictures". I do a good job. I do use sound in suitable buildings where the acoustics are reasonable, but my experience of schools, village halls and many other buildings prove they are hopeless for sound. Carpetless floors, movable chairs, rattling forms or desks, the crackling of sweet wrappers and feet shuffling all tend to distract just as a crackling newspaper can interrupt attention to a radio programme or television play.

Silent films had to tell the story by sub-titles and action and motion—and they did so admirably. Even if children in the audience become restless, they cannot detract from enjoyment of the silent film (which, of course, should have a musical accompaniment).

LEEK.

PERCY BRENTNALL.

IN PRAISE OF THE KINECAM

Sir,—I read with great interest Mr. Denys Davis's reference to the old Ensign Kinecam. I quite agree that it is an excellent camera. I bought mine in 1931 and it is still giving most excellent service, and although I have an up-to-date camera which cost about £200, I still prefer to use my £16 16s. Kinecam. It takes dead steady pictures and has travelled with me all over Europe and Africa. It has never let me down until last week, when a spring broke, but the camera is of such simple construction that I was able to take it to pieces and repair the spring in an hour. Now it will run 40ft. of film at one winding, instead of 35ft., which is more than most expensive cameras will do.

I agree that there is a great opportunity for the firm who would put this camera into production again. Its simple, robust construction and reliability are a great recommendation for it.

DORRIDGE, WARWICKS.

F. G. RATCLIFF,

A.R.P.S.

GOOD SHOW!

Sir,—Both my wife and I have been 35mm. cinema projectionists, and although we have now left the 35mm. trade, our hearts are still in the cinema. We have invested in a Son projector and are very satisfied with its performance. We give free film shows in hospitals and similar institutions and in the homes of the bedridden. I have come to realise how much these monthly film shows mean to them, for I am myself now confined to bed—and shall be for the next six months—and I know how much I look forward to the shows given by my wife who also continues to present the other performances mentioned. Her reward is the happiness she sees in the faces of the audience. I hope that eventually other cine enthusiasts in

the district will join us in this work. Good luck to them all and to A.C.W. !
LONDON, N.W.7.

RONALD C. ASHBY.

CINEMA D'AMATEUR

Sir,—The illustrated account of the production of the Ten Best film, *Two Friends*, suggests to me that you might be interested in these stills from my first attempt at film-making—another war film also adapted from a Guy de Maupassant story (*Les Prisonniers*). I have transferred the period from the Franco-Prussian war to 1939.

I started the film almost a year ago, when I was fifteen, and have been plodding on ever since—and it is by no means finished yet ! The players have had no previous acting experience ; I chose them from various people I had seen in the neighbourhood and they very kindly consented to take part. The set for the interior shots is built in a garage, the fireplace being made by one of our cast from cardboard boxes and newspaper. The uniforms were hired at very cheap rates from a sympathetic costumier who, understanding my plight, was also enrolled as one of the Frenchmen.

I have many times regretted being a lone worker, *Les Prisonniers* being more expensive to make than I could have imagined when I first read the story in a French book at school, but my cast have never let me down, and they have helped me in many more ways than acting.

LONDON, N.W.6. KEVIN BROWNLOW.

If the quality of the film matches that of the stills, it should be well worth seeing. So few lone workers produce stills, yet they can be a valuable stimulus to cast and technicians as well as assisting with continuity.

MAKING RINGS ROUND IT

Sir,—With reference to the very helpful suggestion for a camera clip (Mar.), you may be interested in my idea which serves the same purpose as well as many others. If properly wrapped round the camera, fine thin rings cut from an old cycle tube will hold accessories in place without the need for any drilling or similar work.

NAGPUR, INDIA.

A. J. ALIMCHANDANI.



A still from Kevin Brownlow's *Les Prisonniers*, described in his letter above. The three members of a German patrol lost in the forest of Aveline seek shelter at a forester's hut. Hungry and exhausted, they devour everything put before them.



Another impressive still from *Les Prisonniers*, the film which Kevin Brownlow has been producing as a lone worker for nearly a year. The leader of the lost patrol is puzzled by the grin on the face of the forester's daughter as she pours out some cider for the soldiers.

LENS STEAMING

Sir,—If the gentlemen who carry their projector lenses on hot water bottles and wrapped in red flannel in their trouser pockets will try boring a small hole in the lens-holding tube of the projector to ensure ventilation, they may find this effective. I did.

JERSEY, C.I.

S. JEPSON.

9.5mm. ADVANCES

Sir,—Mr. Stuart White of Leeds need have no fears over the Royal Tour of New Zealand films, as far as 9.5mm. is concerned, anyway. The two 400ft. 9.5mm. Walton colour films I have seen are almost perfect, colour and definition being up to anything 16mm. can offer ; I feel this is a real step forward for 9.5mm.

It is also interesting to note that, magazine for magazine, 9.5mm. Kodachrome is now cheaper than 16mm. (50ft. 16mm. magazine, £2 12s. 11d., Pathe Webbo A 50ft. magazine, £2 1s. 11d.) If this keeps up I foresee a big demand for magazine-loading 9.5mm. cameras. I find my own Webbo A camera a treat to handle.

Mr. A. J. Birch asks for a reasonably-priced projector with a 500/750 watt lamp, but the 8 amp. lamp and optical system of the Son and Gem give results far in advance of the 100 watt rating and allow a very satisfactory 6ft. x 5ft. picture to be obtained on a glass-beaded screen.

EDINBURGH 7.

T. B. SANSOM.

BOUQUETS, ALL ROUND

Sir,—I would like, through the medium of A.C.W. to thank all who have borrowed our films for their kind and helpful comments, and also for the care they took of them. When we make films we like to think that they are fairly good ; but it is certainly a great encouragement to discover that other people also appreciate them. Our film librarian would have liked to have written personally to thank each borrower, but this is impossible, as to have done so would have been a full-time occupation for days.

MONTANA F.S.,
Mablethorpe

KATHLEEN M. S. STAPLES.

The Ten Best

They always provoke animated discussion, of course, but this year it is yet more animated. Here is a small typical selection from the many letters we have received.

FLY IN THE CREAM

Sir,—I am an inveterate first-nighter of the Ten Best whenever they open in London and so it was with great pleasure and anticipation that I attended the showing of the 1953 winners.

I enjoyed the newsreel technique of *Panto Week*, 1953 and discovered in it a spontaneity and a creation of atmosphere that made me forget the odd technical gaffes, *Headline* hit the spot, *Two's Company* out-Keystoned the old slapstick comedy, I revelled in the colour and composition in *Holiday Boy* and envied the patience and creative skill of the producer of the floral film, I thought Sale Cine Club's thoughtful and excellently acted film was marred only by its length, but, oh! Mr. Editor, why did we have to see *Agib and Agab*?

If one or two people want to smear their faces with dirt and cover themselves with table cloths and curtains in order to frolic in the woods, no one can have any objection, but if they succeed in gaining a place among the Ten Best with their incomprehensible charade then I weep for those who were unsuccessful.

As Mr. Sewell said in his opening speech, the judges can't please everybody, but I wonder how many of the audiences all over the country this year will applaud their choice of *Agib and Agab*.

TAPLOW, BUCKS.

R. P. RIGG.

NASTY MOOD

Sir,—The essential point of a silent film is that it should be seen; this applies to a sound film, which should also be heard. The first two films in the showing of the Ten Best on 15th May did not fulfil either of these conditions. Three friends I had taken along with me remarked that if the show was going to continue on those lines they could not sit the programme through.

With modern lenses, exposure meters and controlled development, there is a minimum technical standard below which no Ten Best winner should fall, despite its story value; the public have been educated to expect this.

While the *Earth Remaineth* and *Holiday Boy* saved the evening, both films achieving a high technical standard and leaving the audience with nothing to distract them from full enjoyment of the production. Personally, I feel the screen should not have been more than 8ft. wide, which would have given a brighter and sharper picture, or Mr. Brentnall should have been called in with his 100 watt projector. The non-sync. sound was well handled, but much of the music was spoiled by needle chatter and the two films with recorded sound were absolutely unintelligible to those upstairs in the balcony.

How refreshing the scenes of *Holiday Boy*

seemed, despite its slight story, against the heavy and ponderous efforts of the larger groups, with their erratic focus and exposure, bad titles, and shocking sound. *Holiday Boy* was a first class film (amateur), kept within the limits of what the amateur can achieve.

Let us then have more instruction on technical quality and less emphasis on film mood. The audience supply the mood, and my own section of the audience were put into a nasty mood by a performance which, for the greater part, was equal to 9.5mm. at its worst about 20 years ago. This is a hard letter, but I think we amateurs rather tend to please only ourselves and if we want to give public performances then we must expect criticism, i.e., amateur films on television last year.

LONDON, S.W.1.

D. C. FINCH.

HERALDING THE GOLDEN AGE?

Sir,—How refreshing it is to see artistic experiment flourishing in the Ten Best this year! Take John Daborn's excellent little film, *Floral Fantasy*, for instance, with its fine sense of design and rhythm, allied to the producer's well-developed understanding of colour values. Also experimental in its technique was *Two's Company*, a real tonic which raised plenty of laughs, thanks to expert timing, a quality that was also evident in *Headline* which certainly succeeded in chilling the spine of this particular member of the audience! Fine editing and good acting made this neat little study in fear a real winner.

Editing was again the prime quality of *Panto Week* which, however, seemed a little too long. The newsreel technique was well-developed, but this worthwhile film was spoilt by some badly exposed shots which marred the general effect. But as for *Agib and Agab*—alas, obscurity, thy name is Markfilm! After the hammering that *Head in Shadow* received I thought that this talented and imaginative group would have produced something better than this. That dizzy camerawork and those fussy, overcrowded scenes gave me a headache, and that is all.

Holiday Boy was—well, let's admit it—just another holiday film, and certainly nothing out of the ordinary. Some nice scenery; also some pretty erratic camera movement. All right for a family show, but for the Ten Best... I found it rather boring which is one thing I cannot say of *While the Earth Remaineth*, a masterpiece of film art which I believe is the most important amateur film of our time. It is impossible to overestimate its significance. In its scope, power and understanding, it surpasses all others and is probably the answer to the often-quoted *Gaiety of Nations*. Mr. Parker and Mr. Butterworth are to be congratulated on daring to express what some people dare not think about.

Altogether, the films showed a great advance on previous years, and the show was well presented. Is it too much to hope that the high artistic standard shown is only the beginning of a golden era for the amateur film movement?

LONDON, S.W.6.

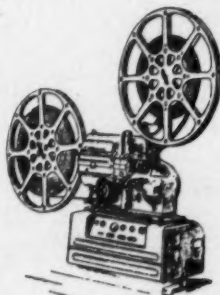
J. HILLS.

WELL WORTH SEEING

Sir,—A bouquet to Kingston & District C.C. for their premiere presentation of the 1953 Ten Best, not forgetting Richard Hodkin for the musical accompaniment, and an interesting opening factual address by the club's president, Geo. H. Sewell, F.R.P.S.

In my opinion, the standard of films did not quite compare with that of the previous year,

FROM RUSSIA TO JAPAN VIA A.C.W.



ウクライナ映写機

この他に東洋製品も相当量輸入されて
いる。
十六—S 一型カメラ
シームレスの十六ミリによく
似ているが、レンズが（キ
ンギン）二連。五—フオート
連動。レンズは標準二〇ミリの
二・八。スプリングモーター
は一回巻いて約三十分を
走らせる。

機はドイツ人技師によ
るドイツ製に磨かれ
い十六ミリカメラが作られてあり
なかなか感心なようである。
モスコで出版された西行物語は、
文化、教育、科学に於ける十六ミリ映

像の重要性を強調しているし、現在
十六ミリだけであるが、近い将来は八
ミリも活躍になる落であるとも述べて
いる。
フィルムも十六ミリが作られてい
る。

We think you start from the bottom right hand corner and work your way up, but if you can't quite get the hang of it, turn to the last Christmas number of A.C.W. for a translation. It's a small world and amateur cine helps to make it smaller. It would also be nice to think that it could help towards better understanding. These hieroglyphics are part of an article in a Japanese magazine quoting the A.C.W. report on amateur cine work in Russia.

As our columns abundantly show—letters from enthusiasts in all parts of the world, report on the Ten Best premiere broadcast by the B.B.C. Danish Service—our fascinating hobby links folk everywhere.

although technical skill was very much in evidence. The programme did not appear to be as spicy as in previous years.

Panto Week, 1953 would be appreciated by Liverpool audiences, but has no general appeal. *Headline* is very cleverly filmed, and is a striking example of the heights which may be achieved by real enthusiasm. We shall no doubt be seeing more of Nat Crosby's productions if he can obtain results such as this after only two

months' work. Although *While the Earth Remaineth* is very admirably produced and acted, it lacks balance, and could have been advantageously cut.

John Daborn's *Floral Fantasy* must be seen to be believed. One sequence stands out in my mind as unequalled, even by top ranking professionals. *Holiday Boy* I found most enjoyable, the colour is excellent, and the film invokes a truly placid holiday atmosphere. The pixilated comedy *Two's Company* should prove to be very popular with audiences, due to its unique style and method of production.

Regarding *Agib and Agab*, production and camera work are good, but the theme appears baffling, and consequently the film is boring. No doubt a second viewing would leave one with a clearer impression. With such elaborate attention to detail and make-up I was surprised to see the obvious impressions made by constant wearing of spectacles along the temples of one of the players; this could surely have been remedied by a little face putty, which, after all, had been employed in other cases. Also, in a shot of a handful of coins, the figure of Britannia was plainly visible.

However, the films are well worth seeing, and readers may look forward to an evening's pleasant entertainment.

City Films Kinematograph Society, HARVEY KANE.
Sheffield

CHALLENGE

Sir,—Thank you for the two-star award and leader given to my 8mm. film, *It's in the Bag*. The great value of the Ten Best competition is that one finds one's level on a national front. And as I've not done so well this year as last, it's a challenge to do better next time. Meantime, may I add my small quota of thanks to your panel, who must have had a marathon job going through all the films.

LONDON, W.4.

R. R. S. WHITE.

SOLUTION

Sir,—Would you care to tell Mr. John Morrissey of Co. Tipperary that one solution to his problem about the lack of 800ft. 8mm. reels is to recut the centre of 9.5mm. reels to fit his 8mm. Specto projector spindle.

READING.

D. W. COLEMAN.

YOURS FOR THE ASKING

Sir,—I have for disposal all 1952 and 1953 issues of A.C.W. I do not wish to put them in with the salvage paper, and shall be glad to pass them on to a club—a 9.5mm. club for preference—for their library. First come, first served!

2 Avard Crescent
Victoria Drive
Eastbourne.

HAROLD A. COOPER.

Sir,—I have about 50 copies of A.C.W. which I shall be pleased to send to any reader who will cover the cost of postage.

7 Aspen Grove,
Liverpool 8

A. J. WEDDELL.

Lone worker on The Lonely Island



"Island Artist" is one of this year's Ten Best. E. E. Pritchard, who produced it, and has been described as a one-man film unit, here describes some of the difficulties facing a lone worker who tackles an ambitious subject.

Remote places have always attracted me, and it was not long before I "discovered" Bardsey Island which lies two and a half miles beyond the tip of Llyn in Caernarvonshire. That passage across Bardsey Sound is as difficult and treacherous as any round our coasts, for the currents change continually during every tide. The island is one and a half miles long by three-quarters of a mile broad, but it is irregular in shape, half of it being mountain rising straight from the sea to 520ft. It is the breeding place for a great variety of sea birds and a large colony of Grey Atlantic seals has its home there.

There is no public service connecting Bardsey with the mainland and access is gained by the islanders' own small, open boats. The journey from Aberdaron beach varies between five and eight miles, depending on the tides, and may take anything from forty minutes. A dozen people live on Bardsey, their occupation mainly sheep farming and, during the summer, lobster fishing. It is not uncommon for the islanders to be marooned there by winter gales for upwards of a month, and even in summer I have been kept fast there for eight days.

By 1953 I had visited Bardsey many times and had already made one film there, *The Island in the Current*. (Specially Commended in the 1950 Ten Best.) This film, shot over a period of four years, showed many aspects of

the island life, but it was episodic and lacked a theme sufficiently strong to hold the incidents together. But I had not exhausted my subject, so I looked for a stronger thread around which I could weave another film.

Since 1946 the island has been the home of Brenda Chamberlain, the well-known Welsh artist and poet, and, incidentally, a friend of the late Robert Flaherty. I suggested to her that I made a film of her work and life on Bardsey. She readily agreed, and one Monday evening in June saw me loading my gear into the sixteen-foot "Benlli" on Aberdaron beach, en route once again for the island.

Everyday Activities

Next day we discussed the story. It was not my intention that there should be a strong plot in the usual sense. I wanted something filmic, entirely visual, with plenty of action which could be enhanced by attractive photography to emphasise the romanticism of the place. Obviously, the artist had to be shown both painting and writing. Then there were her everyday activities. I could show her riding bareback on her pony, Pollicie, to a farm for milk, and meeting the boat which brought her artists' materials from the mainland. A journey by boat to see the seals at close quarters on the rocks of Careg yr Honw about half a mile off the

west coast seemed another good subject, and then one day there would be the gathering of some hundreds of sheep for shearing.

All these ideas were noted down, and the sequences arranged in an attractive and coherent order. Kodachrome had been chosen at the outset as the best medium. The only snag was its slow speed, for the small windows of the houses would make the indoor shots difficult. However, a Weston meter soon reassured me that sufficient light would be available on a bright day for adequate exposure at $f/1.5$.

Knowing the island so well I had by this time decided on most of the locations, and I retired to the rocks near the sea to prepare the script. For most of the film it was possible to do this in considerable detail, but I couldn't do anything with the sheep-gathering sequence at this stage—and the boat trip to Careg yr Honw could only be loosely scripted as there was doubt as to how well the seals would co-operate.

Seal Shooting

Eventually I made a preliminary journey to the rocks especially to obtain shots of the seals. As we approached, birds rose, seals dived. With the outboard motor switched off, we glided very slowly and silently on the current close into the rocks, hoping to catch at least one seal off his guard. Then, coming round a corner, we were delighted to find a large bull seven or eight feet long dozing on a ledge. We were within six yards of him before he realised he had visitors. Instinctively he sought refuge in the sea, but our boat barred his way when he entered the water, and it was too shallow for him to dive below us.

Once I had these shots I was better able to write that part of the script of which they were to be the main feature. I had made the trip by outboard motor, but it seemed to me that a boat so powered is not very inviting cinematically, so I decided to dispense with it and have a pair of rowers. Miss Chamberlain would sit in the bows.



Of course, in a twelve-foot boat there is little room to manoeuvre changes of camera angle, but a 15mm. lens has an advantage over the 1in., and the sequence was built up so that the big seal was the *piece de resistance*. The shot of him that I had already taken ran to about 15ft., so I intercut it with close-up shots of the artist as she (apparently) watched his antics.

Smooth linking shots between sequences are, in my view, most important, and I paid considerable attention to them during scripting. Here are two examples of how useful they can be:

The artist visits a farm to fetch some milk. The next sequence shows her at home again. To link the two I planned the script like this:

M.S. Farmer's wife comes out of cowshed with pail of milk which she lifts to pour into the can held by the artist.

Above: Brenda Chamberlain, the artist of Island Artist, and Dim, the sheepdog, on Bardsey Mountain. Left: the author comfortably works out the script on the spot. Below: a frame enlargement from a sequence showing the artist's visit to a nearby farm.





B.C.S. Milk (left) being poured into can (right). *Fade out.*

Fade in B.C.S. Milk being poured from can (right) to jug (left).

M.C.S. Artist empties can and puts it down on floor of kitchen.

The second example connects a sequence showing the finishing of a painting to one of the crate containing it being taken away.

M.C.S. Artist studies the painting.

C.S. Painting on its easel on right of frame. She lifts it off and lowers it (left). *Fade out.*

Fade in M.C.S. Crate containing the painting is lifted by a man on to the cart (left).

M.S. Cart moves off to the left.

Lighting Effects

That was how we intended it to be and that was how it was, for the following day was fine and sunny and we were able to do all the shooting we had planned. I had two cameras, an Ensign Kinecam—an old friend for sixteen years—and a Victor Model 5. I like sun for Kodachrome, and although I know one is advised to shoot in flat lighting, I am fond of back and side lighting effects, and arranged quite a number of shots in *Island Artist* to this end. True, the colours cannot be faithfully recorded under such extremes of lighting, but one does not always want faithful reproductions. So often a much better impression is obtained by deliberate emphasis or subducing. In this way one helps to create mood.

Brenda Chamberlain sets off to the farm on her pony. *Island Artist* shows almost as much of the island as it does of the artist, though the former is always carefully controlled as a background to the latter.



The most hectic part of the shooting took place in the sequence showing the sheep gathering. As I have already mentioned, it had to be shot off the cuff, but the absence of a script does not preclude tentative planning, and I was kept fully occupied not only in securing shots which demanded to be taken because of their obvious interest, but also shots which I hoped would be useful for smoothing out gaps when the film came to be edited.

It was quite impossible to use a tripod, so I had to take advantage of any support that offered in between scrambling and slithering hither and thither over bramble-covered hillocks and marshy ground. Whether the dogs or



Artist at work; one of the merits of *Island Artist* is its thorough yet economical coverage of every aspect of the artist's daily routine.

myself covered the greater mileage during that hectic half-hour is anybody's guess, but whenever I see that sequence on the screen I marvel that the scenes don't run out of the frame.

Dim, my able sheepdog assistant, was always willing to do his best under my direction, but he sometimes found it difficult to avoid looking at the camera when it started to buzz. Whenever the opportunity presented itself I took close shots of him when he was comparatively still, for I knew they would be useful during the editing. And for the interior shots I tried to make the same use of two Siamese cats. As is usual with cats, they strongly resented any attempts at coercion and used the most disgusting language, but by dint of patience I secured some worthwhile shots of them.

So far as outdoor Kodachrome exposures are concerned, I am quite content to go by the little leaflet packed with the film, but natural lighting indoors is difficult to assess, and for this I take a highlight reading on a matte card with a Weston

These frame enlargements from Island Artist show something of the variety of angle which enlivens the production. "One scene—one shot" is bad practice. Shooting several angles on a scene like this makes editing easier and gives a sequence vitality



meter. Reliance on the Kodak exposure guide for the outdoor shots, however, does not mean that all exterior scenes were necessarily straightforward. One of a boat in moonlight, for example, was taken at mid-day in diffused light with an 82A (blue) filter, under-exposed by two stops.

Fake Tracking Shot

The physical side of the camerawork entailed little difficulty, but there was one occasion when I would have liked to have taken a tracking shot when there was no chance of doing so. That was for the scene of the artist riding her pony to the farm. However, it is possible to get a very fair approximation of a tracking shot over a limited distance by using a long focus lens on a camera placed well back and panning with the subject. This is what I did, and with a 3in. lens on the camera about twenty yards from the subject obtained a satisfactory result.

All the shooting except the introduction, was completed within eight days. The introduction, showing a catalogue of an exhibition by Brenda Chamberlain, with b. and w. reproductions of her work, I shot at home afterwards. Before beginning cutting I make a list of all the shots available, allot a number to each and write a full description. This way of doing things is especially useful in the case of the unscripted sequences (such as that of the sheep round-up).

Three more frame enlargements from Island Artist. Left, a shot from the shearing sequence. Centre, a cut-away shot of Dim, the sheepdog. Shots of this kind prove invaluable in bridging continuity gaps. Right, despite the disadvantages of filming in a small boat, the author managed to build up a sequence of effective shots of this kind.



Then I decide the order of the shots from the list and start on the splicing.

Splicing in this case merely means joining the shots together in their correct order. The fine cutting is done after, sequence by sequence. Wastage was 33½ per cent—rather high by amateur standards. The principal reason for the jettisoning of 250ft. of the 750ft. shot was the necessity for retakes of difficult subjects and the inevitable over-shooting on the unscripted scenes.

I suppose I took about 20 hours to shoot that 750ft., but upwards of 150 hours went into the editing. I suppose that—again by normal amateur standards—this may seem rather a lot, but then surely it is on the editing bench that a film is made? And in this case I am happy to think that it should have proved to be a prize-winning film.

CASH AWARDS FOR HOLIDAY FILMS

Lone workers can and do win Ten Best trophies—as the article above proves. Moreover, they now have a greater incentive than ever to put more thought and planning into their holiday films, for a number of seaside resorts are offering a cash award of £15 to any Ten Best winner shot in their locality. Hove, Ilfracombe, Isle of Man, Teignmouth, Torquay and Worthing are the holiday resorts that have so far made the offer—which is for winners in the 1954 competition. (Closing date, 31st December next.) These awards are, of course, in addition to the handsome A.C.W. silver trophies.

THE 9.5mm. REEL



Three focusing scales for 20mm., 23mm. and 25mm. lenses. Centre Sprocket describes how to use them in the article below.

CENTRE SPROCKET is

Moaning About Film Standards

No doubt you were right, Mr. A. J. Birch, in pulling me up on that matter of the number of 9.5mm. frames to the foot. I quite agree that the average amateur could not care less, provided that his apparatus performs well. But, of course, it will not do this unless the manufacturer knows the answer. Perhaps I am more than usually interested in the technicalities of my apparatus. Even so, I feel that most British enthusiasts are much more alive in this direction than their American counterparts.

This is brought home to me repeatedly by the advertisements in American contemporaries of *A.C.W.* It is the exception, rather than the rule, to find a representation of cine film bearing the right number of perforations per frame. This may be excusable in an advertisement for, say, a Keystone 16mm. camera. The Keystone people are not selling the film, even if it is favoured with six perforations per frame!

But what about a full page spread on a magnetic stripe projector? There is an inset to show you what the film looks like after striping, but it is not very encouraging. Apparently 8mm. is stretched until the format is nearly square. Then the original perforations are mysteriously filled in and the film is re-perforated with seven sprocket holes to every two frames! If I used 8mm. I should think twice before putting my films through a projector designed to such standards as these.

Gate Mask Dimensions

Most surprising of all is a monthly advertisement for 16mm. film stock. Here again the format is almost square, the film margins are the wrong width and there are more than six perforations per frame. Would you buy film if it did not look like the stuff you had been putting in your camera? Imagine 9.5mm. with six perfs. per frame!

Seriously though, Mr. Birch, there is at least one dimensional standard that does concern

every 9.5mm. user. This is the size of the projector gate mask. Suppose you mark out your titler easel to show the area which will be visible when you project your titles on your 200B. Then you can safely carry your lettering right up to the margins of this area. Rather pleased with your films, you take them to friends owning respectively a Gem, a Specto and a Dekko. On at least one of these projectors you find your titles mutilated by the loss of the first and last letters of each line. This is because the gate masks in different projectors are not all made the same width.

In the absence of standards for 9.5mm., this state of affairs was bound to arise. In fact, marked differences in gate dimensions are found in projectors of the same manufacture. The result is chaos. A screen masked correctly for one projector is too wide for another. If titles do not lose letters, the balance is spoilt and the composition of many a shot is destroyed.

Scalping Effects

It can also aggravate that "camera shuffle" described on p. 71 of the May issue. In fact, nine-fivers may well observe the effect even if the cameraman does stand with his back to a cliff, as Lynx suggested. The trouble arises because a viewfinder mask is usually arranged to show rather less than will appear on the screen. This is done deliberately to minimise alignment and parallax errors which might otherwise cause you to scalp Aunt Agatha. So I would expect—though I have not checked this—the viewfinder of the Pathe H camera to show less of the camera field than will later be projected on a Gem.

This means that, on screening, it will appear that the camera was moved back a little after your last check through the finder. It should not be enough to matter, however, unless you show your films on a 200B or some other projector having a gate mask appreciably wider than

that of the Gem. Then, as Lynx pointed out, the action seems further away, reduced in size and effect.

All this can be very annoying at times and it is poor consolation that the professional is currently in the same predicament. With a host of alternative wide-screen "standards" in use, nobody knows what size or shape a screen should be nor how much of the film area can safely be used.

Changing Focus

This business of picture limits cropped up in a different way the other week. I was shooting a continuity link for the wedding film I described last month. To follow the fade-out on confetti-throwing guests at the church, I needed a fade-in on a few pieces of confetti on the pavement. The camera was then to tilt up to reveal the house at which the reception was held. This meant re-focusing from 20 inches to more than 20 feet.

I started the shot using a $\frac{1}{2}$ metre supplementary, and in the middle of the tilt stopped the camera and removed the supplementary lens. In this way I ensured that the picture would be in focus at both ends of the tilt. By carefully synchronising the stopping and starting of both camera and tilt, I hoped to eliminate any jerk between the two parts of the shot.

Image Size

Needless to say, I was not completely successful in this respect, but the shot was a failure for another reason, too. I had forgotten that the addition of a supplementary—or any method of focusing, for that matter—changes the size of the image on the film. The $\frac{1}{2}$ metre lens appears to magnify the image a little, so that the camera field ultimately visible through the projector gate may actually be less than that visible through the viewfinder. When the supplementary is removed, the image shrinks a little and objects become visible at the edges of the picture which hitherto were masked off.

Because of this jump in image size, it was painfully evident that I had taken the shot in two parts. A retake was necessary; moreover, I had to find a way of avoiding the jump in image size. I considered the use of a swish pan, or rather a "swish tilt" in this case. By making the middle of the tilt so rapid that the image was completely blurred, I would have been able to conceal the change quite readily.

Fade and Swish

On the other hand, I have a strong dislike of swish pans, even in their legitimate application as a quick tempo substitute for the fade-out, fade-in. Following the fade, the swish tilt would have looked ridiculous in my film.

Focus-pulling seemed to be the only simple answer. Although my camera had a fixed-focus lens, it is possible to focus by partially unscrewing the interchangeable mount. Accordingly, I began the shot with the lens unscrewed by a whole turn and gradually screwed it home

during the tilt. To do this without upsetting the aperture called for some care. To begin the shot with a fade-in as well made an assistant essential. But the retake was well worth the trouble and it does show that polished results are possible even with quite simple equipment.

I have described this dodge of unscrewing the lens before. On each occasion it has brought enquiries from readers wanting to know how far to unscrew the lens for a given distance. To make things as simple as possible, I reproduce



Trinity Films of Sevenoaks, Kent, are shooting a feature-length version of *The Fall of the House of Usher* on 9.5mm. "to prove that this is a gauge worthy of serious consideration". Preparations have been going on for over two years.

here three focusing scales to suit 20mm., 23mm., and 25mm. lenses respectively.

Trace or cut out the appropriate scale and stick it on the front of your camera around the lens mount. You must, of course, see that it does not prevent you from screwing the lens fully into its socket. Opposite the 20ft. mark, mark a short line on the lens mount—not the aperture ring! You must do this with the lens screwed tightly home. Then you can focus quite simply by unscrewing the lens to bring the marked line opposite the appropriate indication on the scale.

Some of you may be puzzled to see that the lens will not focus for distances greater than 20ft. This is because fixed-focus lenses are normally set to about 20ft. At apertures normally used, the depth of focus is enough to ensure satisfactory definition with subjects between 10ft. and infinity.

LIKE TO HELP?

Mr. T. B. Sansom of 116 Brunton Gardens, Edinburgh 7, wants two cine-minded actors to assist in the production of a film about Newark and would also welcome assistance with the shooting itself. Anyone in the Lincoln-Mansfield-Newark-Nottingham district interested in the venture is invited to write to him at the above address.



Gerard Philipe (left) and the other two foreground figures were the only ones who knew this shot was being taken. Rene Clement directed many scenes like this one in Trafalgar Square for *Knave of Hearts*. His hidden cameras show the real London as it has never been shown before—though the viewpoint is essentially Gallic.

AT YOUR CINEMA

Get Out Into the Streets

By DEREK HILL

Every British director, whether professional or amateur, should be feeling thoroughly ashamed of himself this month. London has at last been put on the screen—but it's taken a visiting Frenchman to do it! Go and see *Knave of Hearts* and admit that Rene Clement has given us all an object lesson.

His stars stroll unnoticed among the London crowds and enact scenes against startlingly natural backgrounds. Gerard Philipe wanders among the orators at Hyde Park and dawdles past the human flotsam on the steps of Eros in Piccadilly Circus. Other sequences are set at Charing Cross, outside St. Martin's-in-the-Fields, and in Green Park and the Strand. In every case the crowds seem totally unaware of the camera.

When Philipe drops a portable radio in the street and it is run over by a taxi, passers-by stop and stare or hurry on, according to their individual reactions; reason insists that this scene, at least, must have been staged with the help of extras—but it still *looks* so natural that I can't help feeling it might have been another "candid camera" sequence.

"Box" Camera

What is the secret? Why didn't anyone look at the camera? Concealed cameras are all very well, but how did they hide one among a crowd on the Embankment, for example? The answers are almost ridiculously simple. Clement shot quite a lot of the film with the camera inside a plain cardboard box. For some scenes it was wrapped in brown paper; for others the cameraman carried it under a folded raincoat. Then, of course, there were the more usual methods—shots taken from the back of a slowly-moving van, a cruising taxi, and the inside of a blacked-out phone kiosk.

But how do you look through the viewfinder of a wrapped-up camera—or even operate it for that matter? There, unfortunately, the publicity people for once confess themselves stumped. However, the difficulty can apparently



Top: the entrance to the Strand is one of London's most congested spots, yet Clement (in light pull-over) directs a shot among the crowds with apparent calm. Notice the pipe-smoker on the left. The newspaper he reads so intently conceals the camera from passers-by. Below: Gerard Philipe in the shot obtained as it appears in *Knave of Hearts*.

be overcome, and the lesson remains perfectly clear. Instead of seeking deserted side streets and cul-de-sacs for your next production, get out on to the main roads and give the film a little life. If it's to be a story film, rehearse your cast before you go, arrange a system of signals—spectacle wiping, nose blowing, coughing, what-you-will—and hide your camera.

Knave of Hearts (which bears an X certificate)

When passers-by are outside the camera's field of vision, there's no limit to the equipment you can take along. Top: the unit prepare for a shot of Alec Guinness for *Father Brown*. Below: what does it matter if people do stop and stare when you erect your tripod in Trafalgar Square? The unit filming *Knave of Hearts* obviously couldn't care less.

has more than its natural exterior to commend it, outstanding though these are. The story concerns a young Frenchman (Gerard Philipe) who recounts his amorous adventures in London to a girl (Natasha Parry) to impress her with his honesty and determination to mend his ways. Instead, his story exposes his irredeemable character, and gives a ruthlessly revealing picture of himself.

French Flavour

The girls in the Frenchman's life are played by Margaret Johnston, Valerie Hobson, Joan Greenwood (delicious as a "nice" suburban girl) and Germaine Montero, who gives an outstanding performance. Philipe brings all his usual zest and charm to the central figure, yet underneath the humour there is an acidity which makes the film almost uncomfortably realistic. It has something of a Maupassant atmosphere, something that makes it difficult for the critic not to fall back on words like bitter-sweet and tragic-comedy. Only a Frenchman could have written this story (it is adapted from *M. Ripois and his Nemesis* by Louis Hemon), and only a Frenchman could have made the film.

Take, for instance, a tiny scene after Philipe has been spurned by the girl he insists he really loves. We know, as she knows, that he is incapable of love, yet when she leaves him alone in his flat, he collapses in tears. The usual treatment here would have been to let him remain completely unmoved—perhaps even visit his glamorous neighbour—but as we realise these tears are tears of self-pity and bruised vanity the character becomes far more convincing than any conventional "cold-blooded cad" could be.

Keen Observation

Clement's feeling for the London scene is such that he manages to convey the different atmospheres of Bayswater and Hampstead—and even the boredom of a wet Sunday afternoon. His direction has ingenuity and constant unexpectedness, and the sound track is a joy to hear. And if it is inclined to dawdle here and there, its pace is that of a penetrating observer



rather than of a casual onlooker hurrying by.

Though Clement is recognised as an outstanding director, few could claim to recognise a Clement style. *Bataille du Rail*, *Les Jeux Interdits* and *Knave of Hearts* seem to have little in common, save a craftsmanlike approach. But Robert Hamer, director of *Father Brown*, gives an elegance to his work which immediately marks it as his own. Remember the polish of *The Spider and the Fly* and, more memorably, *Kind Hearts and Coronets*? His latest film has the same attention to detail, the same scrupulous camerawork and art direction, and equally apt and witty dialogue.

Yet its real success, strangely enough, is that it flawlessly realises the style of another man, G. K. Chesterton, whose short stories of the priest-cum-detective are the basis of the film. Chesterton, I am convinced, would have loved it. The plot is related to several of the stories, yet it is still "original".

"Dogs panting with heat lying by a hot



Three films, three directors, three very individual approaches. Top left: Duvivier's *Henriette* satirizes the angle-happy scriptwriter who sends his cast chasing each other non-stop against bizarre backgrounds. Top right: Father Brown shows Robert Hamer's sense of elegance and attention to detail. Below: UPA's first dramatic cartoon, *The Tell-Tale Heart*, is an original triumph of suspense for director Ted Parmelee.



stove, a tray of food waiting to be carried somewhere though the only door leads to nowhere, a useless spit with newly-oiled chains," murmurs Father Brown to himself at one point. If Chesterton ever put this enigma to his readers, I have never come across it—but how true to Chesterton it is! Perhaps the only thing the author might have objected to is an instance when the priest tells a deliberate lie. Father Brown was clever, even cunning, but I don't think he was ever unethical.

Alec Guinness's performance as Father Brown is almost as successful as Hamer's adaptation and direction. I say almost, because I am uneasy about Guinness's simper, an expression which he seems to be relying on more and more heavily in successive films. Chesterton's "little priest blinking in the sunlight" surely never blinked quite so archly? Peter Finch, Bernard Lee and Cecil Parker give more than adequate support to what is, nevertheless, a remarkable performance, while Joan Greenwood glitters as brilliantly as ever in a small but suitably aristocratic role.

Out of this World

Incidentally, have you noticed that the abominable habit of giving tiny parts to established stars is becoming more prevalent? It pulls the audiences in, of course, but the less-established players suffer. But what a dull world this would be if a slight shuffling of credits could cause despair! Stanley Kramer's new production, *The 5,000 Fingers of Dr. T.*, escapes to a much more entertaining sphere—the dream world of a nine-year-old boy. Don't be put off by recollections of precocious American child stars you may have seen in the

past. Young Tommy Rettig really is responsive to director Roy Rowland's handling, and the cuteness which so often marks the American approach to children is mercifully absent.

The story is almost entirely set in a nightmare world governed by Dr. Terwilliker, a fiendish piano teacher who plans to open an enormous school for small boys. Nothing but piano lessons are to be taught, and for his opening concert Dr. T. has constructed a double-decker piano a hundred yards long. (No faking here—a piano that size was actually built!).

Full-Blooded Fantasy

Dr. T.'s weird castle is inhabited by squads of beefy guards who are apt to burst into song at any moment. Roller-skating twins who share a Sianese beard guard the gates; a fantastically tall ladder stops in mid-air; odd machines with a science-fiction appearance lurk in corners; and down in the dungeons demented musicians play the "Schlim-Schlam Symphony" on enormous instruments.

Dr. T. himself is a magnificent villain, played by Hans Conreid with a gleeful flamboyancy as gay as the Technicolor and as striking as the sets. "That was a very pleasant interlude," he chuckles happily to himself after a sudden song and dance. And that seems to sum up *The 5,000 Fingers of Dr. T.* Two rather colourless performances from Peter Lind Hayes and Mary Healy make one or two scenes a little tedious, but for the most part the film is irresistible. Incidentally, it is interesting to learn that "Dr.

Right: a production still from *The 5,000 Fingers of Dr. T.* The Technicolor camera is lined up on the terrible Dr. Terwilliker (Hans Conreid) while director Ray Rowland instructs the actor from the top of the double-decked piano. Below: a scene from the same film. Dr. T. prepares to begin his concert for "five hundred little boys—five thousand little fingers" to celebrate the opening of the Happy Fingers Academy of Music.



Seuss" who wrote the story is none other than Ted Geisel, the celebrated author of UPA's *Gerald McBoing-Boing*.

Two new French films well worth a visit are *Henriette*, directed by Julien Duvivier, and *Companions of the Night*, directed by Ralph Habib. Continental films are growing in popularity week by week, and it seems they no longer need to be "daring" to get a showing. Odeon cinemas throughout the country are screening *The Wages of Fear*, Clouzot's absorbing thriller which I reviewed in the May issue.

Henriette is an enjoyable busman's holiday for any film-maker. Two scriptwriters thrash out a story for their next film, their last having been turned down by the censor. One wants a quiet, pleasant little love story; the other wants

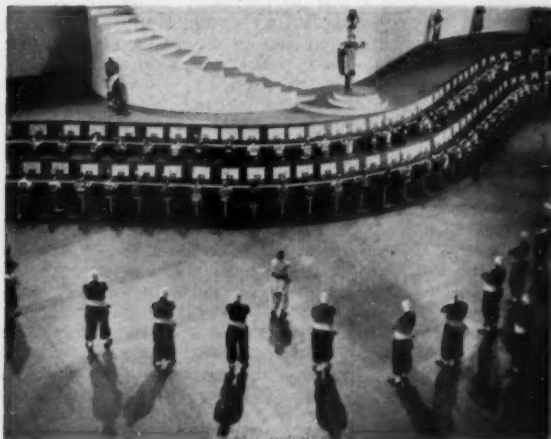
a heavily stylised tale of bloodshed. As each scriptwriter takes over we see the sequence he visualises.

At one point the first writer arranges that the heroine waits for her boy friend outside a cafe. While he pauses for breath the second writer carries on, and the heroine is suddenly called upon to escort a strange blind man across the road. "I see all," mutters the figure in sepulchral tones. The film cuts back to the scriptwriters and their secretaries, all staring at the writer responsible in bewilderment. "What's all this?" demands someone. "Don't you see?" squawks the writer. "The blind man is Destiny!"

There are several jokes in similar vein against the "heavy" school of film makers. All the

second writer's sequences are shot at wild and meaningless angles. Once, when he really gets out of control, a chase takes place through a maze of tombstones, into a huge cinema, where the pursued man leaps over the rising organ, past jugglers practising on the stage, up into the flies, and out on to the rooftops. It was high time someone pointed out the futility of staging the same dreary old chases against unlikely settings, and Duvivier has done this in no uncertain fashion.

Hildegard Neff, Michel Auclair, and Dany Robin are the three stars put through their paces by the writers. The jokes wear rather thin, and the film sags at times, but much of the humour is original. Duvivier's fun at the expense of the angle-happy "moderns", incidentally





Is "fiddling" with lights an unnecessary luxury? Members of Oldham Lyceum C.S. prove that lighting equipment need not be expensive. The central stand was converted from an old sun ray lamp obtained from a local hospital for 10s. The three-lamp units are ex-Govt., and cost £4 10s. each.

Why Fiddle Around with Lights ?

I was in a client's factory this morning, watching with interest with him while my cameraman arranged the lights around a large machine and the people working on it. Suddenly my client burst out with: "I just cannot see the reason for all that fiddling around with lights, nor can I believe the cameraman is worth all the money you pay him. It's just another device for squeezing more out of people like me."

There was a time when this sort of complaint riled me, but frequent repetition has inured me to it and now I do not even wince when amateur movie makers say the same thing. Because it is easy to answer them.

If you close each eye in turn you will see two different views of your subject, each of which will lack any feeling of solidity. When you look at it with both eyes at once your mind "sees" something which is unlike either of the separate views, but which is a mental interpretation based on experience that tells you that the subject has depth and its components solidity. The camera is in the same position as a one-eyed man; for example, that avenue of trees which gives an impressive effect of distance when seen with two eyes, degenerates into a flat and confused pattern when photographed.

The job of the lighting cameraman is two-fold. He must provide enough light on the subject to give an exposure in the camera, and—of paramount importance, this—he must by the skilful use of light and shadows restore or, at

any rate, simulate the effect of depth and solidity. He does this by controlling the direction of the lighting in relation to the camera position and the surfaces of the subject; and he uses the interplay of lights and darks to isolate various parts of the subject.

He must accomplish his purpose while at the same time keeping the overall contrast of the subject within the powers of the photographic material to reproduce them, and in addition he must dispose his lights and darks within the picture frame so that they assist the general composition and imperceptibly but definitely steer the attention of every member of the audience to the desired point on the screen. I think he earns his money!

My client thought so, too, when I had made him shut one eye and look at the scene through a dark-glass viewing filter as it was lit by my cameraman and then compare it with the same scene just flooded with sufficient light to give a good exposure.

Films and Painting. Even the most rabid enthusiast cannot go on doing the same thing all the time seven days a week for years on end. Since cinematography developed from my hobby into my profession, I have turned to other things for relaxation. Perhaps the most satisfactory is oil painting, and once a week I go to life classes. The other day a small boy, helping my wife in the garden, glimpsed through the french windows one of my nudes on an easel,

where I had put it so that I could add some additional touches to the previous evening's work.

Having ascertained that I was the perpetrator, the small boy asked my wife: "Is that you?" A negative reply brought the further enquiry: "Does he know another lady then?" My reputation in the district is now tottering on the brink.

I mention my painting activities because in a textbook on art I have recently been reading I came upon a reference which applies equally to film-making. It is a quotation from Louis Arnaud Reid, M.A., Ph.D., a prominent lecturer on philosophy:

"There is a peculiar satisfaction and a rich reward in mastering the idiosyncracies, the order imposed by a material, and in making it reveal in its own particular way the felt experience of the subject. It is not only that there is a mere overcoming of difficulties—though that is worth something. It is more. It is that a new value and a new meaning . . . comes into being."

But such satisfaction, such value and new meaning, can only be enjoyed by those who are prepared to learn the technique of the job. They will never come the way of the cinematographer who thinks that all he needs to know is how to lace and wind up the camera, and how to get a fairly accurate exposure.

Dull Weather Choice. I had arranged to shoot some scenes to be used for a demonstration lecture. The chosen week-end proved to be changeable, the weather ranging from slightly dull to downright dark and raining. We had both black-and-white and Kodachrome, and, on my advice, we used the Kodachrome. I argued that nothing is more uninteresting than black-and-white pictures shot in dull flat light, but that some colour in the picture would give it a measure of interest, even if the colour was not correct.

Today I have seen the result and it more than justifies my contention. Some of the close-ups, taken in the soft light, are really beautiful, and though the longer shots are rather blue, they are all much more satisfying than monochrome would have been.

Tripod Trio. (1) I was taking some scenes with an amateur at the camera. The camera was on a tripod and I was choosing the scenes and angles and checking the set-ups, and he was making the actual exposures. His tripod had originally been one of the best made for 16mm., but with long use it had become rather loose. The consequence was that, in one long shot, he entirely lost the main point of interest at the bottom of the picture because, in making the exposure he had rested his hand on the panoram handle and unknowingly caused the lens to be tilted slightly upwards. He is buying a new tripod this week.

(2) Have you ever had your camera tripod collapse on a smooth surface? You feel such a fool and it is not good for the camera. "Spiders", "spreaders" and other devices for steadying the

tripod are not always convenient in all situations. A tip that can be copied from the professional is to have three straps, such as the dog collars sold in Woolworths. Each strap loops one tripod leg to its neighbour, the three loops together forming a sort of girdle around the outside of the tripod about a foot from the top.

Suitable stops, clips or lugs must be put on each of the tripod legs to prevent this girdle slipping upwards. If the three loops are adjusted to the same size, the tripod will stand upright on a flat floor and the legs cannot spread beyond the predetermined setting. If you are working on an uneven surface, the loops can be adjusted to give one of the legs a wider spread.

(3) The cameraman I am now working with has fitted the spikes of his tripod legs with three little rubber door stops bought from the same emporium. They obviate damage to the surface on which the tripod is placed, aid stability and can be replaced frequently, easily and cheaply.

Test Your Filters. Of course you use filters for your monochrome pictures? If you *haven't* tried 'em before, you have a pleasant surprise coming to you when you first start using them. To my way of thinking a greenish-yellow filter gives the best all-round improvement in one's pictures, but your dealer will be able to tell you the filters recommended by the film manufacturers for the film stock you prefer.

If you already have filters but have not used them through the winter, check them now. If they show shiny areas at the edges, the components are becoming separated. If possible you should also check them for density against new filters of the same kind. Some filters fade with exposure to light, in others age alone can degrade them. But whatever the fault you discover, the best cure generally is to buy a new filter! A faulty one may spoil many times its own value of film.

Judging Competitions. I do not think that clubs always realise the complexity of competition judging. One very prominent body, anticipating a modest entry, arranged for the judging of their competition to be done at a projection meeting before an invited audience. That would have been all right with club films shown to club members, but this competition was run in connection with an arts festival, and members of the public were to be present at the show. To make matters worse, the entry grew, in the last few days, to nearly twenty titles, with nearly four hours' running time—this not taking into account time taken in lacing, etc., and for the judges' discussions.

In my view no competition should be judged in the presence of the public for embarrassment could be caused to competitors and judges alike. Nor is it fair to an audience to subject them to a programme which may include a fairly large proportion of the mediocre.

A selection panel or the judges themselves should be allowed at least to pick out the really unsatisfactory entries beforehand. No competitor should be assured automatic public

exhibition, however bad his stuff, while if the top films are very close in merit, it becomes very difficult for the judges to evaluate the finer points of quality in the presence of an impatient audience anxious to know their verdict.

Club Facilities. Do you remember that some time ago I had a few words to say about clubs making their equipment available to members on loan or hire? I mentioned in particular animated viewers, and I had letters from several organisations telling me that they offered these and other services to members. Now I learn that one of my favourite clubs has acquired a powerful 16mm. projector for its own club nights and is offering it to members for their own more important shows.

They have to pay a deposit, the hire fee is fairly nominal but will help to liquidate the capital expenditure on the machine, and the hirer undertakes to be responsible for any repairs should the machine be damaged while in his possession. The club has taken out insurance on the projector, and if—as seems most likely—the experiment proves to be a success, they will acquire projectors in the other film sizes to be employed in similar fashion.

Copies and Dupes. I hope the Editor will not think I am betraying a confidence if I mention a private conversation we had on the subject of the copies of the Ten Best this year. I have reason to know that in some (but not all) cases, the copies, both in colour and in black and white, are markedly inferior in photographic

quality to the originals. That is just “one of those things”, and in colour is inescapable.

When I make a Kodachrome film professionally, the exposures are deliberately modified and the values of the subject controlled to give an original that will be inferior for projection purposes, but will yield the best dupes the process is capable of. Colour originals that are ideal for projection can never give such good results, and dupes from them tend to be washed out in the lighter tones, and very much more contrasty.

There is less excuse for monochrome duping to be inferior, but even here, if the originals have not been shot with a view to copies being made, the copies can prove to be inferior. It is true that the Editor has rejected some of the copies offered to him, but you cannot keep that up indefinitely when the date of the premiere is your deadline, so in the long run he has had to take the best copies that were offered, though I know that he still feels that a number of them leave something to be desired. On the other hand, there was cause for great satisfaction with some of the prints. Associated British Pathe, for example, did a fine job with a difficult subject—*Agib and Agab*.

Really Keen. Tough types, some of these club members! One of the fellows who helped to organise the Ten Best premiere this year took a week of his annual leave on the week before the show so that he could ensure that everything ran smoothly.

WIDE-EYED INNOCENCE

Many of the viewing spectacles issued to patrons visiting Warner's Theatre in Leicester Square to see the 3-D *House of Wax* last year were never returned to the box office. But the manager reports that during the run of *The Command* at the same cinema, several pairs were returned by people on their way out—and *The Command* is a CinemaScope feature!

TV's ANSWER TO 3-D?

Sandy Sandford makes another appearance in Children's Television in *Fun and Games*, with Winifred Hunter at the piano. Children who wish to join in should have ready a corked bottle, a teaspoon, a small button, an inflated balloon (sausage shape) and a piece of cardboard 12in. x 9in. approximately. (*Television Broadcasting News*.)

ONE MAN—MANY PARTS

Esther Williams will drive a chariot for three scenes in the CinemaScope musical, *Jupiter's Darling*, one of which has her

Parting Shots

driving off a cliff into the ocean while escaping from the armies of Hannibal, portrayed by Howard Keel. (*M.G.M. publicity*.)

BETTER GIVE IT AN X CERTIFICATE

Softness of line is not the only beautifying aspect of Kinema—vivid starkness of agony and loneliness, the bitter realisation that cynicism and dissimulation can and frequently do act as a balm to the mentally disturbed. In other words, the impact of mystical brutishness can provide that elusive quality—beautiful ugliness. (*Pathescope Monthly*.)

WELL, WE PREFER A DECKCHAIR...

Shall we be able to hold our own again this year at Lisbon and Cannes or shall we be sitting on our laurels watching the boats go by? (*Cineclub Magazine*.)

THE FURTHERANCE OF MUTUAL UNDERSTANDING...

Guy Rolfe would like to be in a Western using only British actors. He says, “Every drawing room actor fancies himself heroically rigged in chaps and spurs, fighting rustlers. In America the film could be released as a comedy, and in Britain as straight action entertainment”. (*20th-Century Fox publicity*.)

THOROUGH FROM FIRST TO LAST

Which Came First? deals with many aspects of high grade poultry farming, but includes in its documentary form all the other necessary work which must be carried out if successful results are to be accomplished. (*Judges' report, Pathescope Monthly*.)

WHAT A.C.W. THINKS TODAY...

Incidentally, it is disquieting to realise how many films nowadays are commended solely on the score that they resemble a number of superior picture postcards. (*The Times*.)

Magnetic Marvel

An outstanding feature of G.B. Bell and Howell's stripe projector is the fact that it can be changed from optical to magnetic reproduction in a moment, simply by turning a switch (below).



The G.B. 630 is the latest 16mm. sound projector to come from G.B. Bell & Howell since the war, and while incorporating all the well-tried and proven features of the two previous models 621 and 601, it also records on, and reproduces from, magnetic sound stripe.

The projector is similar to the American Filmosound 202, and the designers of this, with their customary practical outlook, have provided the basis for a magnetic recording projector complete in itself, and, without external attachments, which, while it may not provide every possible permutation, does give all essential recording facilities combined with straightforwardness and ease of operation.

In appearance it resembles very closely the model 621, except that the streamlined outer case has been made taller so that the amplifier mains transformer may be placed in the top of the case as far away as possible from the scanning drum. This drum now encloses not only the mirror for reflecting the light from the optical sound track to the photocell within the base of the projector, but also two very minute magnetic recording and erase heads.

The way in which these two heads, each individually sprung in adjustable mountings for gap alignment, each wound with two midget coils, and both enclosed in a magnetic shield all within the confines of the $\frac{1}{2}$ in. diameter scanning drum, is quite a marvel of mechanical design and precision engineering.

Keeps Sound Stripe Flat

The only visible external change in the scanning system is the provision of a small rubber pressure roller to keep the sound stripe flat against the magnetic head, and a lever for rotating the magnetic heads in and out of contact with the film.

The amplifier unit is contained within the base of the projector, as in previous models, and includes all the valves and circuits necessary for both optical playback and magnetic stripe recording and reproduction. No external mixing or amplifying unit is required, the whole

outfit with the exception of the transformer being housed in two cases, viz., projector and loudspeaker.

Naturally, there are more controls to the amplifier. These are: main volume control and amplifier switch knob, the control knob (concentric with and just behind the volume knob); microphone volume knob and sound selector knob with three positions (1) magnetic-record (2) magnetic-playback (3) optical. Two input jack sockets are provided for disc and mic. on the same panel.

Connections for power input to amplifier and projector and amplifier output to single or dual loudspeakers are made from outside the case at the other side by means of sturdy, non-interchangeable plugs and sockets. The same side panel also carries the main fuse and a sound-stripe switch for full and half stripe (this appears to be just a preset volume switch). An external mains transformer to step down from 230 to 110 volts is provided, and this should be kept away from the sound head end of the projector to avoid possible hum pick-up.

Easy to Follow

To record, the projector is laced up in the normal way, the sound head set to its "magnetic" position, and the necessary switches and controls adjusted. A very comprehensive 18-page operating instruction book is provided, and with the profuse illustrations it is only necessary to read it through once to get a good idea of how to operate the projector.

Special precautions have been taken to avoid accidental erasure of sounds already recorded. Although the selector switch may be turned to "Record", recording cannot take place until the projector is started and then a special record button pressed.

A red indicator light denotes the recording condition. Whenever the projector is stopped or reversed, an automatic interlock disconnects the recording circuit and the record button must again be pressed to turn on the indicator light before recording can proceed.

The projector runs perfectly in reverse, a facility which enables any part of the film to be run back and the recording checked without the need for rewinding and re-threading. In conjunction with the still picture clutch which stops the mechanism dead, the reverse motion permits the addition of spot sound effects and the erasing and re-recording of mistakes even as short as a single word.

There is a volume indicator for setting the correct level for recording, and the volume control should be set so that this just flashes on extreme peaks of speech or music. Monitoring may be achieved by plugging phones into the dual L.S. socket.

Handles All Three

The projector records and replays all three types of magnetic track: full stripe on single perforated film and half track which allows the retention of half of an existing optical track; also edge stripe between the perforations and the edge of double perforated (silent) film. We used films with both full and half stripe in testing the projector, and recordings of speech and music, made "per instruction book", played back crisp and clear and at good volume with negligible background noise. Recordings made at 24 or 16 f.p.s., full or half stripe, were almost indistinguishable, showing that there is a distinct reserve of quality.

But we found it necessary to speak rather too close into the high grade moving coil microphone to avoid picking up slight traces of projector noise, largely because there is only six feet of cable on the microphone. Too close speaking accentuates bass response and breath noises, but an extension cable could easily be made if required, since standard G.P.O. type plugs and sockets are used.

Berthiot Lenses Arrive Here

Hyper Cinor. The front elements of most Berthiot standard focal length cine lenses are screwed to receive an attachment, known as the Hyper Cinor, which halves the effective focal length, thereby doubling the acceptance angle and giving the full wide-angle effect.

These Hyper Cinor attachments consist of an afocal combination of two achromatic lens pairs, the separation of which is adjustable for focusing. They are carefully designed to prevent distortion and uneven field illumination, and are bloomed to keep scatter losses to a minimum. They are fully colour-corrected.

The No. 1 Hyper Cinor sent for review suits Berthiot lenses of focal length 12½mm. as fitted to several 8mm. cameras, and gives the effect of a camera lens of focal length 6½mm. = ½in. It comes packed in the typical blue cylindrical Berthiot box, which we have always thought too flimsy, and fitted with a lined aluminium cap and a screwed protector for the back end. The overall length is 1½in., and the front cell diameter is 27mm. The whole of the

The gram. unit we used was not the one available from the makers, but a standard modern unit using a lightweight crystal pick-up. The output of this was rather too high and we had to fit a ¼ megohm volume control on the unit itself. However, when this had been done, the tonal balance of recorded music was excellent. The unit available from G.B. Bell & Howell contains the volume control which is also invaluable for quick record changes.

Test Film

As many amateurs are very interested in the quality of results obtained on ordinary double perforation "silent" film which has been edge striped, we arranged for a test film consisting of several lengths of various types of film stock—one piece was over 20 years old—to be specially edge striped by Zonal Film Facilities. The results obtained were very good, speaking well both for the projector and the striping machine.

At no time did we notice any trace of sprocket ripple, and the quality at both 16 and 24 f.p.s. was quite satisfactory. Naturally, with a narrow track like edge stripe, volume is down and hum and background hiss are slightly up in comparison with full and half stripe. But there is no question that these results on edge stripe will be perfectly acceptable to the vast majority of users, and will make possible the adding of commentary and music to many old and favourite films with the minimum possible cost.

The model 630 projector is supplied complete with moving-coil microphone, 12in. loud-speaker, mains transformer and all connecting leads in two cases. A 40ft. length of striped film is also provided so that immediate tests of magnetic recording may be made. The price is £352 double perforations, £340 single.

front portion rotates for focusing, the scale being marked in feet from 3 feet to infinity.

In use, the Hyper Cinor is screwed home, the camera lens (if of the focusing type) is set at infinity, and thereafter focusing is set on the Hyper Cinor, and aperture is set in the ordinary way on the camera lens. The loss is about one-third of a stop—not more: it can be ignored with monochrome film, and it really only shows with colour where there is intercutting of shots taken with and without it. To permit its wide field of view to be seen in the finder, the method described on page 41 of the May A.C.W. is useful.

The Hyper Cinor is finished in black, with scale clearly marked in white. It is a typically workmanlike job, and performs admirably. As we have so often pointed out in the pages of A.C.W., the wide-angle field is highly important in cinematography: the Hyper Cinor usefully opens up this field.

Price: £23 0s. 0d.

Cinor Projection Lens. The lens sent for

review is typical of the Cinor Projection range: it is for 8mm. projectors, focal length 25mm., aperture f/1.5. Mount diameter is 1½in., with helical focusing scroll suiting various standard projectors. The mount is in aluminium, with cross-knurled front; the lens assembly can be unscrewed, which facilitates the periodic necessary removal of dust. The lens arrangement is a typical achromatic pair, the four glass/air surfaces being bloomed. Performance is up to the best standards. Price: £13 10s. 0d.

Cinor Projection Lens "P". This sample

is of 70mm. focal length, aperture f/1.8, in a standard 2in. diameter chromium-plated barrel mount, suiting a lantern and covering 35mm. transparencies. This again is bloomed, a very nice looking job, and giving as good a performance as we have seen. The same "P" series is used for 35mm. cinema installations, with a wide range of focal lengths. Price: £29 0s. 0d.

Our experience of Berthiot lenses has been a very happy one, and we welcome the appearance of an English agency. Photonic Equipment (London) Ltd., 51 Tottenham Court Rd., W.1.

We are glad to offer our columns for notice of your wants, but requests for commercially available equipment or films are not accepted. The classified advertisement section should be used for these.

Query Corner

8mm. Correspondence Invited

Sir,—Anyone who cares to correspond with an 8mm. enthusiast in far-off Israel for the purpose of exchanging ideas, scripts, gadgets and films is welcome to write to me. (Repairing movie projectors is my Army job.)

May I repeat what so many other readers say: *A.C.W.* is surely the best magazine on cinematography.

P.O. Box 2136,
Tel-Aviv, Israel.

GARY KAESS.

Train Shots Wanted

Sir,—Would any 8mm. amateur who is also a railway enthusiast be willing to film for me 100ft. of Kodachrome of British trains in motion, especially in the London Midland Region and Scottish Region. In exchange I can offer 100ft. of 8mm. Kodachrome of trains of the New South Wales railways.

I use a Eumig C4 camera (and hope soon to get a C3 with built-in exposure meter) and a Kodascope 8-46 projector. I am a regular reader of *A.C.W.* here in Sydney and find it of great interest and very helpful in my own filming.

Temora,
32 Baxter Avenue,
Kogarah, New South Wales.

ROBERT C. HARVEY.

Who Has Canal Zone Films?

Sir,—The letter from a cine enthusiast in the Canal Zone Air Force (May) leads me to ask if there are any 16mm. workers among the military forces.

During the latter part of my sojourn in the Canal Zone I purchased an 8mm. Keystone camera and took several reels of film with no hope of seeing the results until my return to England. In the main the results were good, and I have edited them and made a short documentary of the soldier's everyday life in the Canal Zone. This has proved of value to the Mission to Mediterranean Garrisons, which does valuable welfare and spiritual work among our troops in that area.

The one difficulty is that there is not often an 8mm. projector available for the showing of it. The obvious answer is to make a film on 16mm., but the situation in the Zone prevents this being

done professionally. It occurred to me that there must be some ex-Army men among your readers who are in possession of films taken in the Canal Zone, and I wish to appeal to them for the loan of such films so that, if possible, a copy could be made. Alternatively, if there are 16mm. men at present in the Forces in Egypt, it may be that some would be willing to shoot a few scenes of ordinary army life for me. The cost of film would, of course, be refunded. If anyone is able to help in the slightest way I shall be most grateful.

Bible Training Institute,
64 Bothwell Street,
Glasgow, C.2

JOHN BOTTING.

Victoria Falls Shots Offered

Sir,—I should like to exchange ideas with other 8mm. enthusiasts and could shoot films for them of the Victoria Falls, native and wild life in exchange for films of the U.K. and the Continent. I live only six miles from the Falls and have taken some very successful Kodachrome shots of them. I *always* use a haze filter, for there is a lot of spray to contend with and in distant scenes in Africa there is much blue haze.

I am at present engaged on a Scout film featuring my two boys. My equipment is a Bolex L8 with 1½in. telephoto, Eumig P25 projector and a titler and rewinds which I have made from ex-Govt. field telephone scrap.

Box 130,
Livingstone, N. Rhodesia

B. W. JANSON.

Holy Land Scenes

Sir,—I should like to contact readers who would be interested in exchanging 16mm. Coronation films and other shorts for shots of sacred and other places in the Holy Land.

P.O.B. 812,
Tel Aviv, Israel

MANFRED KNAPP.

Please Return

Sir,—Would the friends to whom I lent the following 9.5mm. silent films kindly return them to me? Unfortunately I have mislaid their address. *Young Ironsides* (Charley Chase), 2 reels, *Boys Will Be Boys* (Laurel and Hardy), *Bikini World Contest*.

5 Clark Avenue,
Grimsby, Lincs.

ALFRED HORN.

Ten Tips for a Good Holiday Film

By DENYS DAVIS

9th April. The Cannes Film Festival ends tonight—the professional, not the amateur one. Over thirty countries took part, including Russia and its satellites. This year new equipment had been installed for wide screen projection with stereophonic sound. 400 tiny loud speakers set up in the balcony enabled the audience to hear a commentary in English during the French films and a French commentary during the showing of foreign films.

This arrangement offers opportunities to us for the forthcoming amateur Festival which will take place in the same beautiful cinema, and I hope that British amateurs will take full advantage of it. It seems unfortunate that only the German amateurs seem keen enough to retitle their films for overseas competitions and to send translations with their entries. Incidentally, I noted that several 16mm. films projected at the professional Festival were screened by the local cine club.

15th April. Copied a neat idea seen over at Loughton for a new gadget to use in my own cinema-cum-studio-cum-workshop. It is based on those little boxes used for the disposal of old razor blades. The problem of dealing with odds and ends of film during editing is rather similar, for the shots should never be allowed to fall on the floor. Quite apart from the risk of stepping on an irreplaceable scene, the shots pick up dust from the floor which will work its way on to the rest of one's film.

Now I have a totally enclosed wooden box about 6in. x 9in. x 18in. high with a 1/4in. slit, set like the slit of a pillar box, near the top. As editing progresses, I slip all unwanted shots,

leaders and trailers into the slot where they stay clean and tidy until needed. Every so often I shall spread a clean sheet out on the floor, unscrew the base of the box and tip the shots out, when they can be filed away for possible future use. Leaders and trailers always come in handy for making up programmes and it saves time during editing if one doesn't have to stop to wind them on to their respective storage reels while breaking down rushes into sequences.

17th April. We all come a cropper sometimes. I had borrowed the club's 601 projector at very short notice to oblige a couple of South African amateurs over here on a visit. Only yesterday they had 'phoned me up to discover whether I could arrange the projection of their film to a "family group" at Gerrard's Cross. My week-end was pretty well booked up, but it is always nice to be offered this sort of opportunity to help so I gladly agreed.

It is some time since I last saw the machine in action, and then the safety shutter had a nasty habit of sticking at 16 f.p.s., refusing to clear out of the projector beam. The remedy was to flip over to sound speed for a few frames to increase the air pressure from the fan and so blow the shutter up out of the light. It would then stay put at silent speed.

Having lined up before a large audience that far exceeded my own idea of a family, I switched on the light. The shutter was down and no amount of flipping to 24 f.p.s. would budge it! So we tried blowing, banging and tickling the wretched thing with a nail file, but nothing would make it stay up. I was just about to make up a hook and tackle device from a bent hairpin

The good holiday film is the one which reflects the holiday mood. Canterbury A.C.S.'s annual record of Kent Yachting Week has one of the most photogenic of holiday subjects. Here the director and assistant cameraman line up the Rolex H16 for an insert shot.



when a voice from the audience casually enquired whether we had the clutch in. We hadn't—and when we tried it, the safety shutter functioned perfectly. Now you know why I hate big families!

19th April. Neat line from an amateur film blurb sheet: "The producers wish to thank the police for standing back when they might so easily have stepped forward".

20th April. Let me save my readers money and disillusionment. Here are my tips for a good holiday film:

(1) *Don't* take your camera away unless you have already used it successfully with the same lens, filters, type of film and exposure meter.

(2) *Don't* let anybody look or talk at the camera.

(3) *Don't* take fewer than three shots of any single scene, subject or person.

(4) For each long shot you film, take at least one medium shot and two close-ups.

(5) *Don't* film the family walking from the front door down to the car, and *don't* film hands packing luggage.

(6) *Don't* forget that you will make a better film if you use all your film to record a single incident on your holiday rather than try to give an impression of each day's happenings.

(7) *Don't* make a film at all unless you are prepared to use a tripod.

(8) *Don't* pan or tilt the camera unless it is a follow action close-up of a moving subject.

(9) From the outset, reckon to show your friends not more than 50% of the film you have bought and exposed.

(10) Title it!

23rd April. Tonight we see in London the "Top of The Ten Best" from America. I really must congratulate our British amateurs on their taste, skill and technique.

25th April. I sit in a large and pleasant room with fifty other amateur film-makers. All have problems; most have the same problems—the chronic complaint: "What shall we film?". The answer is not difficult. Think back on the prizewinning films you have seen. Which will you remember the longest? The answer lies, I think, in those subjects which have a simple theme treated along adult lines. Simplicity and sincerity tell in the long run.

Never a day goes by but that I don't get at least one good idea from the daily papers. Another prolific source of inspiration is the *Reader's Digest* which contains many true-to-life happenings. Remember that the *idea* cannot be copyrighted, only its treatment and presentation. It is said that there are only seven basic film scripts, and that all films are based on one or another of them.

How does it work? Well, take today, for instance. Before me is a magazine article headed, "An Island of your Own" and sub-headed, "They're in the Market for as Little as £10". It set me thinking that there's the germ of an idea for a dozen or more films. Any good to you? You're welcome to the idea, for tomorrow will bring forth many more. Lack of



One film that was certainly no holiday to make was the excellent record shot by members of the British North Greenland Expedition. Admiral of the Fleet Sir Algernon Willis recorded his speech introducing the film on the new G.B. Bell and Howell 16mm. magnetic optical projector, reviewed on page 271.

suitable subjects? Don't you believe it. Just keep your wits about you and you'll find plenty to film right on your doorstep.

30th April. A very interesting letter is sent to me today by the treasurer of the Cannock Chase cine group in Staffordshire. He has kept a record of his still photography expenses during the preceding twelve months. The figures are interesting and, once again, help to prove that cinematography is not necessarily an expensive hobby. Here are his calculations:

	£	s.	d.
45 Rolls of HP3 (120 type) at 2s. 11d. each...	6	14	2
8 Pkts. of whole plate paper ...	1	7	4
16 Pkts. of half plate paper ...	2	8	0
15 Pkts. of postcard size paper ...	3	0	0
40 Flashbulbs at 1s. 2d. each ...	2	6	8
Chemicals, fixed, developers, etc. ...	2	0	0

£17 16 2

He goes on to say that his local chemist tells him that the average still enthusiast (i.e., petrified wallah) uses about 15 rolls of film a year at 2s. 6d. per roll. Each roll is trade processed at 3s. 9d. for 12 pictures per roll. This works out at £4 13s. 9d. total for the year. (It does not apply to those folk who only use their cameras on a Bank Holiday.)

His "petrified" equipment cost him over £57, which breaks down as follows: enlarger £20, camera £28, print dryer £3, masking frame £5, flash gun £1 3s. He does not mention his tank, safelight, and similar incidentals.

If we study his expenses, it proves—at least to my satisfaction—that amateur films need not be an out-of-reach hobby to anyone prepared to spend this sort of money on still photography. By working with other enthusiasts, I split up my film-making costs with a small unit and do not spend very much more on films in a year. And, for my money, I know which hobby I prefer.

Going to a First Night

Good Fellowship at Ten Best premiere



Three of the striking display boards erected in the foyer at the Ten Best premiere. Other units showed production stills, shots, script extracts and portraits of the makers of all the films shown.

The familiar air of intrigued interest: what has A.C.W. chosen this year? When you have finished reading the programme—if you can read it all in the time, for this year, in response to many requests, the notes on the films are much more detailed—you survey the proscenium critically. Nothing elaborate, but simple, bold and in good taste. Must have meant a lot of work for Kingston.

12ft. screen means an arc projector. It's up there in the circle, hiding in its booth. In a recess to the rear, the turntables, tape deck, telephone. So efficient do the projection arrangements appear you'd think that the arc had been installed in the Royal Empire Society's cinema weeks ago. Some day the club may reveal how it was consigned in error to the Kingston Empire and how speedily it was got into its proper home.

Gay

Mr. W. Mitchell, Kingston's amiable Chairman, on the stage, introducing the programme and Mrs. Sewell. George Sewell, the last shot in his day's filming taken a few minutes ago, is on his way. "If I'm late, don't wait. The premiere must begin on time". Mrs. Sewell reads his speech. George arrives towards the end of it and listens respectfully.

Gay trailer in colour, directed in his inimitable style by John Daborn. It rapidly surveys with whimsical eye the history of the Ten Best and of A.C.W. Portraits of the editorial staff. Libellous scene of the judges snoring as films grind through the projector. This trailer gets what trailers never get: delighted applause.

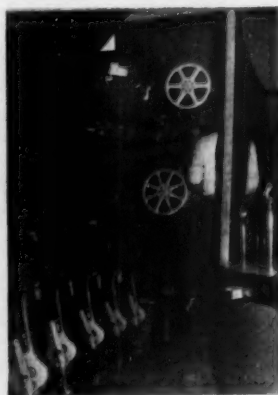
A.C.W. credit title: "This film has been awarded a silver

trophy . . ." The show is on, opened by *The Story of Panto Week*. Lead-in film always has a stiff task. Audience does not know what sort of standard to expect, but though naturally inclined to be dispassionately critical, gladly seizes on the light-hearted bits. Photographic quality disappoints. Good but not over vigorous reception.

Taut

Headline. Rapt, edge-of-the-seat attention. Then tension snaps. Audience laughs both at itself for having been led up the garden and at the aptness of the amusing final shots. Spontaneous applause. Now *While the Earth Remaineth*. Not a cough as the story powerfully but slowly unfolds. Applause is given ungrudgingly but, one senses, respectfully. The film has given one something to think about.

Interval, heralded by a Daborn slide reminding the audience that refreshments await. Difficult to make one's



The Arc projector used at the Ten Best premiere was curtained off from the circle seats in its own booth.

way through the crowd. Everyone talking: "Expect to take the last shots on Sunday"; "Yes, he was two rows in front of me, but Lord knows how you can find him now"; "Not a bad lot, but that shot in *Panto Week* where..."

Presentation of the trophies. Ten silver cameras guarded by a commissionaire who has stepped out of the *A.C.W.* poster. George Sewell on the stage. The Editor clammers up. Generous comments, delivered in his characteristically happy manner, from Sewell. Prize-winners receive their trophies from the Editor, the appearance of each punctuated by a discreet flash from the still photographer.

Happy

Second part of the programme under way. Colour now—*Floral Fantasy*. Good reception. "Wish the animation hadn't been so brisk", says one enthusiast, "I'd like to have seen more of those shots". Next, the only other colour film in the programme, *Holiday Boy*. Luscious pictorial patterns, happy treatment, easy on the eye; and even though degradation of colour through duping is apparent, the judiciously controlled kaleidoscope still glows. Applause from prospective holiday film makers can also be construed as thanks to the

producer for providing so helpful a model.

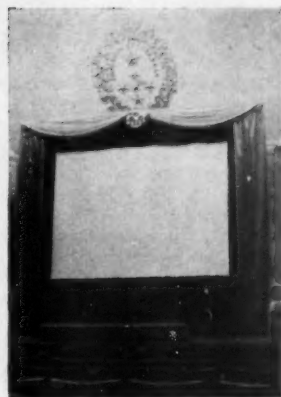
Biggest hand of the evening for *Two's Company*. Up to now comedy had been sparse and incidental, but this film is all fun. Warning to those contemplating making a film with a gloomy theme: it may turn out to be as good a job as the comedy you made last year but ten to one it won't be so well received.

Hypnotic

Insistent drum beats, then *Agib and Agab* and all their tribe slither, jostle, crowd on to the screen. Tape accompaniment, mostly percussion and sparing commentary, not quite in step: hope the more knowledgeable among the audience will appreciate virtual impossibility of securing exact sync. except in the precise conditions of the original operation. Perfunctory applause. "Absolutely appalling film", says one successful cineaste (a former Ten Best winner), "but I couldn't take my eyes off the screen".

Out into the chilly night for animated discussions in restaurants, snack bars, trains. "Glad I went. Not such an entertaining programme as last year, but more stimulating, if you know what I mean. You had to give as well as take".

And so another Ten Best first night is over, with all its



Proscenium erected by Kingston and District C.C. for their presentation of the Ten Best premiere.

warmth, good fellowship and lively cross currents of staunchly held opinion. Kingston sighs with gratification and relief. The weeks of planning and hard work have been well worthwhile. They've mounted a good show, but there will be no opportunity of a let-up. There's another performance tomorrow.

ON THE AIR

Scandinavian listeners heard a report on the Ten Best premiere through the B.B.C. Danish Service. The enthusiasm of the commentator, Mr. Asmund Rostrop, for the film which has received so much adverse criticism here—*Agib and Agab*—is perhaps a reflection of the interest in, and warm welcome for, the departure from the ordinary and conventional which is characteristic of the Scandinavian cinema. Describing it as perhaps the most original film in the programme, "fantastic, macabre", Mr. Rostrop hailed it as "enchanted".

But *Floral Fantasy* was thought not to be entirely successful. *Holiday Boy*: "a beautiful holiday film". The "neatest, beautifully acted": *Headline*, which was paid the tribute of an outline of the plot. Danish listeners were told about the *A.C.W.* Oscars; and when, in due course, the films arrive in Scandinavia will have their own opportunity of evaluating this "very varied and entertaining show".



The commissionaire stepped straight out of the Ten Best posters to assist at the prize giving. E. E. Pritchard (back towards camera) receives his award for Island Artist from *A.C.W.*'s Editor, Gordon Malthouse, while George Sewell looks on. An account of the making of *Island Artist* appears in this issue.

The Roaring '52s

American Ten Best Blast the Ear Drums

The first presentation in this country of the A.C.L.'s "Top of the Ten Best" programme—which is now touring cine clubs throughout the country—was given by the I.A.C. at the G.B. Cinema in Film House. Four of these 1952 winners were shown in full; two more were "excerpted especially for A.C.L." This opportunity of seeing the American winners was widely appreciated, and many late applicants for tickets were disappointed.

After a rather garish A.C.L. leader, an excerpt from *Birds of Washington*, a nature film by J. Don Sutherland and Ralph E. Lawrence, opened the programme. The two outstanding features of this film are the excellent close shots of birds and the intelligent and informative commentary.

Indeed, of all the four sound films in the programme this was the only one which indicated any appreciation on its makers' part of the correct relationship of sound and picture. Only once or twice did the commentary lapse into a statement of the obvious or awkward facetiousness. For the most part it supplemented the picture admirably.

Battle

It was all the more regrettable, therefore, that the quality of the sound was far from good. Music and commentator frequently fought a furious battle to dominate the track. The colour photography had a few erratic moments, but the most conspicuous weakness was the slipshod editing. Now and again odd cutaways flashed on to the screen quite inexplicably and, although it is risky to comment on a film's construction merely on the evidence of an excerpt, the shape of the production appeared very loose.

Robert G. Williams's *Poet and Peasant*, the next film, was described in the programme notes as "a musical novelty." The opening shot shows the producer's wife seated at a Hammond organ. She begins to play the well-known "Poet and Peasant"—and much to our surprise continues to play

it until the end of the film. True, the scenes change from medium shot to close-ups of her hands on the keyboard and her feet on the pedals, but these cuts have no relation to the tempo of the music and were apparently made merely to vary the monotony.

The judges' comments, "a technical tour de force . . . perfect synchrony of music to pictures", are quite justified. The colour camerawork is excellent; the music is expertly synchronised (though a sudden cutaway to a corner of the room for a few seconds suggests that one sequence proved too tricky).

Stumped

But it is all rather akin to writing the Lord's Prayer on the head of a pin—very clever but quite pointless. The judges also commented that the film "stumped most professionals". Most of the audience seemed pretty stumped, too—but stumped about how it won its award.

The only monochrome film, and the only story film in the programme, was *The Man with the Box* by James L. Watson. Briefly, the plot concerns a mysterious stranger who rents a room in a girl's house. The

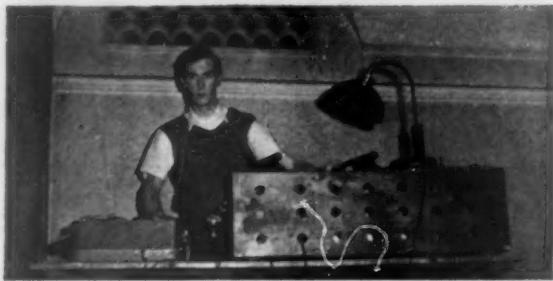
girl becomes convinced that the man is a maniacal killer sought by the police, but he eventually shows her that her suspicions have only been aroused by his activities as an archaeologist. Reassured, she agrees to spend the afternoon with him—but as he drives off with her in his car, we discover that he is the wanted maniac after all.

This is quite a neat little thriller, obviously well planned and told with a good sense of construction. Unfortunately, someone (the A.C.L.?) has seen fit to add a thunderous musical accompaniment which so heavily underlines every visual that it is difficult to judge the film's real merit.

Snipped

Moreover, almost every shot seems to be cut too closely; a few frames appear to be missing from the beginning and end of most shots—almost as if someone other than the producer had been snipping away since the film's completion.

Undoubtedly the best film of the programme was *Muntre Streker*, a very short cartoon by Mathis Kverne of Oslo. (Incidentally, it seems ironical that the best in an A.C.L. programme should be a Norwegian production by a non-member.) The cartoon shows two pencils sketching various scenes which "come to life"—not a particularly original idea, admittedly, but here the pencils themselves are the principal "characters" in the film. The animation is exceptionally good and the treatment light and amusing.



Richard Hodkin was i/c sound at Kingston & District C.C.'s first night of the Ten Best, and was also responsible for the selection of the disc accompaniment for one of the films.

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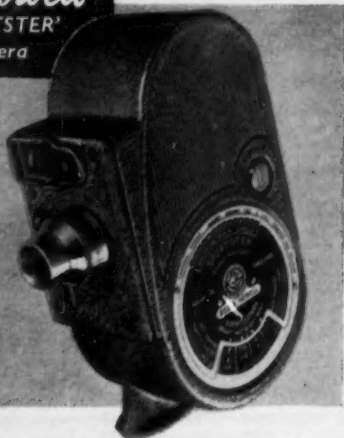
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Bulbs and Beauty, a documentary by Haven Trecker, is chiefly notable for its excellent colour camerawork. The quality of some of the close-ups is quite outstanding—but the film suffers from an appallingly bad commentary. The commentator is one of the "solemn plodder" breed, occasionally a little awestruck by the pictures he is supposed to be elucidating, but for the most part content to describe each scene in considerable detail.

Corn

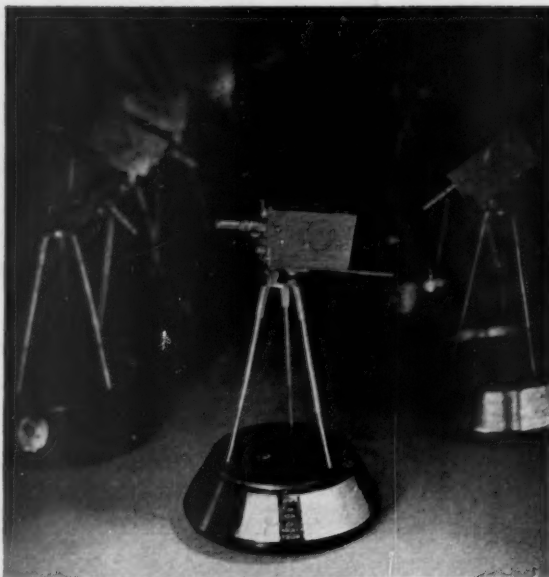
He is also much taken with "the pretty girls" in a parade, referring to them as such in practically every sentence. "And on this truck we see Uncle Sam and three pretty girls," he informs us as they pass by. Perhaps his most unfortunate remark occurred as several toddlers dressed as wheat sheaves appeared in the parade: "This is to remind us we are in the heart of the corn country."

The programme ended with the Hiram Percy Maxim Memorial Award winner for 1952, *Duck Soup* by Delores and Timothy Lawler. It tells the story of the trials and tribulations which beset a man who undertakes to run the household for a day, after suggesting to his wife that she only finds it tiring because of her inefficient methods. As the family includes five very lively youngsters, he finds himself fully occupied in trying to avoid one catastrophe after another.

Astounding

Many of the audience were astounded at the lengths to which the producers were prepared to let the children go. After all, how many British amateurs would let one of their offspring shave another one practically bald with an electric razor just to get a laugh? The film has great subject appeal, and the colour photography is very competent.

But once again it would be kinder to erase the sound track. To bridge all continuity gaps the producers have added



Here they are—the amateur's Oscars—ten silver cameras on tripods, this year's award to each of the successful producers (an award which becomes their property). The camera even tilts—but it doesn't pan. If you're really looking for a moral . . .

a non-stop conversation between two mice who comment on the action in appropriately squeaky tones. It is distracting and quite embarrassing, and very nearly ruins the entire film.

The most obvious lesson

provided by the programme as a whole is the danger of using sound for its own sake. We can only recommend that as many British amateurs as possible see this dire warning of the consequences of technical proficiency exceeding artistry.

Federation Entertains

Several of the titles of the films in the F.C.S.'s programme of a selection of their 1953 competition prizewinners are already familiar to *A.C.W.* readers. *A Letter To My Son*, for instance, has been discussed in detail in past issues, and *Little Cinders* and *Switchback* have both been subjects of some comment. Of the three principal cup winners *Timothy* by Keith F. Hall is the only film not to have been previously discussed in *A.C.W.*

It began rather unfortunately; Mr. A. R. Stephenson, who introduced the films in the absence of Dr. Mandiwall, the Federation's Chairman, described the film as being of particular interest as it had been entered by an Australian. "Here," he concluded, "is the

chance to see what is going on down under." Immediately the opening title appeared on the screen back to front.

Incidentally, a letter we have received from the projectionist, explaining an "off-screen" start to the show, adds a comment that "no one had thought to mention to the mere projectionist that *Timothy* was the sole dupe in the whole programme". After he and his wife had spent over six hours in preparing the hall, he felt that these two incidents seemed rather "hard cheese".

Timothy is a story of the supernatural—but that doesn't mean dripping blood and hideous screams. In fact the whole film takes place in a pleasantly colourful country setting, where a man meets a

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little boy who he later discovers died fifty years ago.

Corny? Well, it's certainly not the most original of plots, though it is a comparative stranger to amateur screens. But the film's real weakness is in the author's method of telling his story. Were the tape accompaniment played without the film, we should only lose some good camera-work and pleasant performances. If, on the other hand, the film were shown without the tape, it would be completely meaningless.

Of all the films shown, *Sunrise* by R. C. Rogge of the Hong Kong A.C.C. seemed outstanding. The brilliantly stylised colour photography and the startling natural beauty of the scenes were the most obvious merits of this short impression of early morning in Hong Kong; but the subtleties of the film's construction demand a second viewing before a detailed appreciation could be attempted.

Misunderstanding

Other films shown included *The Planet*, a science-fiction drama, *Paper Petals*, a skilfully edited instructional, *Careless Security*, a muddled police drama, and *Training Pays*, a story of two camera-conscious Sea Scouts.

Surprisingly, Mr. Stephenson's call for comments after each film went disregarded—and an announcement had to be made before the second half of the programme began to clarify a peculiar misunderstanding. "Some people," announced Mr. Stephenson, "are apparently under the impression that they are watching the I.A.C. prizewinners, while others imagine that these are the Ten Best."

The programme was undoubtedly a rewarding one—though considerably too long for many tastes, including our own. The hall of the Abbey Community Centre, Westminster, is not the most sumptuous of settings for such a presentation, but a large audience attended the screenings and most of the films were very well received.

News from the Societies

Reports received by the 18th of each month will appear in the following issue. Club stills are always welcome. (Address on page 335.)

Spotlight

Croydon C.C. invited us to act as judges of their first annual competition. "Don't come expecting too much," said the Club's Secretary a little anxiously. "We're just a lot of camera wavers really." It was our turn to feel anxious—but from the moment of our arrival it was apparent that this young group's ideas on presentation would do credit to many older clubs. Chairs were ideally placed, the screen was exactly filled by the picture, and though the audience had considerably exceeded the Club's expectations there were no signs of any last-minute reorganisation. What was more, the programme of six entries began on time.

None of the films were on 16mm. Dare we admit that we weren't aware of this until it was announced after the show? There was not one film which could be singled out as letting down the remarkably high average quality, and we were surprised to learn that most of the entrants had been engaged in cine work for less than a year. Two of the films, *Pictorial Marquetry*, an 8mm. Kodachrome instructional, and *Christmas Crackers*, an 8mm. family film, reached an outstanding level of achievement in both technical and artistic spheres. Choosing between them was difficult, but we eventually awarded the Club's plaque to the former and a year's free subscription to A.C.W. to the latter.

We asked about club productions. Members were agreed that a leading figure to whom other members are prepared to kow-tow is essential for the good club film, and they stated that they aren't prepared to start group work until they find such a leader. This wise policy might well be followed by a few groups who boast of their prolific output. Secretary, R. Booker, 25 Lancing Road, W. Croydon, Surrey.

On the Way

Coventry F.P.U. are preparing a "three-in-one" 8mm. production, in which a drama, a light comedy and a romantic comedy are to be linked together in one film—rather in the manner of the *Trio*, *Quartet* and *Encore* series. Locations are being chosen and equipment is being checked and prepared. One member has recently completed a s.o.f. production, and made all the necessary equipment—even down to the microphone—himself. After calls for suggestions as to how the fortnightly club meetings should be spent produced little result, questionnaires were handed to each member for completion, and a much better response was obtained. A sub-committee has been formed to arrange the club's Ten Best presentation in October. Hon. Sec., Mrs. D. Dawson, 99 Alleley Old Road, Coventry.

Stoke-on-Trent A.C.S.'s script committee have decided to adopt a script prepared by A. R. Lewis, and production arrangements are going

ahead. Recent events have included a one-day conference attended by 48 delegates from Midland clubs and the presentation of the 1952 Ten Best. The Society's President has recently been made a Fellow of the I.A.C.

Cinesilsex, the cine group of the Silsex Miniature Theatre Society, Worthing, are planning an 8mm. sound-on-tape production tracing the history of the Society since its formation in 1937. It is anticipated that the finished film will run for about an hour, but members expect that it may take up to two years to complete. The film will be called *The Story of Silsex*. Meanwhile the group have completed *Thud and Blunder*, a 9.5mm. short shot on the Society's puppet stage using 3½in. puppets. Though recently turned out of their barn clubroom, members have found temporary headquarters and have installed a combined sound control room and projection booth for twin projectors. A workshop is also to be added, but members—who now number over 70—are anxious to find larger permanent premises. Cine enthusiasts are invited to contact the Secretary, A. Saunders, 43 Cotswold Road, Durrington, Worthing.

Mid-Essex F.S. are about to start work on a short 8mm. colour comedy. This will be the first production of this newly-formed Society, and it is therefore being regarded simply as a "test piece". Though the club's main interest is in film production, the possibilities of forming a film appreciation group are also being considered. One new member who has an R.C.A. sound camera, projection equipment and a tape recorder is toying with the idea of buying a sound stripe outfit. Now members are hoping to use sound for their first major production. The club mention that as the direct result of an advertisement for members in the local Press news items on the club appeared in several national daily and evening papers as well as a leading article in the local paper itself. New members are assured of a warm welcome and are invited to contact the Hon. Sec., D. W. Gravett, 24 Kilworth Avenue, Shenfield, Essex.

Slough F.S. members are preparing for three new films. One, the group's principal production, is simply described as being "in a serious vein", the second is to be a pictorial illustration of a well-known musical record, and the third will be a locally sponsored production with an unusual theme, at present being kept secret. During the past season the Society showed classics from eight countries, and plans for selections for next season are going ahead. The Slough Arts Festival's Cine Section is becoming increasingly popular, with the result that an extra evening's adjudication had to be arranged this year. The judges were George Sewell and Tony Rose. Two public shows of amateur films will be given during the Society's next season, as local interest in cine work appears to be growing steadily. New members (especially ladies, who seem rather shy of joining) with or without equipment are

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At Rochdale and District C.S.'s annual open evening a Victor projector, a Grundig recorder and twin turntables were used in presenting the programme. The films screened included three prizewinners—a 16mm. documentary, an 8mm. travelogue, and an 8mm. family film.

welcome. Publicity Secretary, Miss Jay Weedon, 11 College Avenue, Slough.

In Production

C.P.A. C.S., Belfast are working on an 8mm. 200ft. Irish comedy, *Big Head*, in conjunction with the University Players, a well-known local dramatic group. It was arranged that the greatest possible number of members of the Society were given jobs to do so that the maximum amount of enjoyment was obtained all round. The film, which is now being edited, was actually shot in ten hours on two consecutive Saturdays, which included time devoted to set construction. The club caters for all three gauges and intending members are invited to write to the Hon. Sec., S. M. Bodell, 47 Howard Street, Belfast.

Northampton F.S. are engaged on a 16mm. Kodachrome puppet film, which was originally made on 9.5mm. monochrome by two members who were inspired by an A.C.W. cover. About 100ft. has been returned from processing, and a few retakes have been found necessary. Hon. Sec., D. R. Winter, 35 Currie Road, Northampton.

Magnet F.U. have begun work on their first film, a documentary about Harrow. A camera lent by Lewisham & District F.S. has been used for the 40ft. or so of Kodachrome so far shot. New members will be welcome, and should contact the Secretary, F. J. Bobbins, 85 Hindes Road, Harrow.

Abingdon School C.C. have visited a number of locations in shooting their current 16mm. sound-on-tape production, *Thanks A Million*. Local courtrooms, a public house, a grocery store and a small hotel are among the places which have so far formed backgrounds to the action of this 30 minute comedy, and the 20 technicians and the large cast are said to be getting excellent results. Meanwhile a "sub-unit" have a 30 minute silent instructional film on athletics in the editing stage. Both films are to be premiered in mid-July.

Newcastle & District A.C.A. have embarked on a new production provisionally entitled *A Cottage in the Country*. The cast have been selected

and locations are being chosen. It is hoped that work on the club's new premises will be sufficiently advanced to enable at least some of the interiors to be shot there, as sets can then be left from one shooting session to the next. One new idea is that each session will be discussed at a subsequent meeting and the shots taken will be shown before cutting begins. This, it is hoped, will prove interesting and instructive to new members, and it should widen the interest in the film's production beyond those immediately involved. Hon. Sec., George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne, 2.

West London F.U.'s 9.5mm. unit have almost completed their 200ft. production, *The Absconder*, and the 16mm. film of the macabre is also nearing completion. A tape recorder is among the club's latest acquisitions. The script of *You Don't Smell the Flowers* is almost finished, but the title is still the subject of controversy among members. New members are welcome, and are invited to contact the Hon. Sec., A. F. Shave, 77A Adelaide Grove, Shepherd's Bush, W.12.

Wimbledon C.C. have been making test shots for their new 8mm. comedy, *Dr. Dilemma*, to check on lighting and the general set-up. The leading lady is yet to be cast. Recent events have included a programme of 16mm. films by George C. Archer, the producer of *Holiday Boy*, and a lecture by the President on colour exposure. There are vacancies for new members and associate members. Hon. Sec., Miss Dorothy M. Shepherd, 35 Denmark Avenue, Wimbledon, S.W.19.

Kingsway F.U. report that editing on *Inner Circle* is proceeding well, despite the difficulty that the director is now working in Paris, where he hopes to form a branch of the Unit. Progress with *The Broken Venus*, the group's stock shot film, has been limited by the work on *Inner Circle*. Interest in the Unit's newswreel of *Reggie's*, made last autumn for King's College London Union Society, has proved unexpectedly wide, and a copy is now available for loan to interested individuals or societies. Enquiries to J. M. Anderson, 14 Chase Hill, Enfield, Middx.—or to W. H. Johnson, 13 Rue Monsieur le Prince, Paris 6e.

Wednesbury C.S.'s 16mm. road safety film is proceeding satisfactorily. The two units involved are using a Bolex and a G.I.C. A few Kodachrome shots of members at work were taken recently for inclusion in a publicity film to be completed later in the year. At the recent A.G.M. the ex-Chairman of Birmingham C.S. was elected as the club's new Chairman. Plans are being made for members to visit a local cinema which has been converted to show Cinema-Scope features. There are vacancies for new members, with or without equipment. Publicity Officer, J. J. Middlebrook, 36 Bilston Road, Wednesbury.

Grosvenor Film Productions, Bath, report that their 1954 production, *Speak No Evil*, is now well under way. The opening exteriors have been successfully completed, and the unit are to shoot several sequences in the foothills of the Mendips shortly. A seven-year-old boy takes the lead in the film, and his scenes so far are stated to exceed all expectations. Local residents have placed shops and houses at the disposal of the club, even supplying members with tea and biscuits! Another production at present in progress concerns the Auxiliary Fire Service, and shows a recent Civil Defence exercise from conception to execution.

Ashford (Kent) F.S. are working on a short recruiting film for the Kent Branch of the St. John Ambulance Brigade. "Accidents" are being staged accordingly. . . . As soon as this production is completed, it is hoped that members will make their first excursion into fantasy. A script is well in hand. The Society have recently been divided into a production unit and an appreciation group, each with their own subscription lists and governing sub-committees. This reorganisation was brought about mainly as a result of the successful screenings of their latest production, *Just the Ticket*, together with three previous productions, to a total audience of over 1,000 at a local theatre. Advice given during a useful lecture by Stanley Reed of the B.F.I. is being embodied in current work. The unit, which films solely on 16mm., has vacancies for new members. Details may be obtained from the Hon. Sec., Miss M. E. Cooke, 6 Earls Avenue, Ashford, Kent.

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Newera A.F.U.'s first production, *What A Scare*, is based on a script published a few years ago in *A.C.W.* All members of the Unit are involved in the film, which is being shot on 9.5mm. Membership of this new club has already passed the 50 mark, and members propose to work on all three gauges once a little experience has been gained. New members are welcome, and should contact the Hon. Sec., R. W. G. Bennett, Mayfield, Lostock, Bolton.

Ace Movies were "at home" recently to the F.C.S. No special programme was arranged, but visitors were able to watch a normal shooting session on *Sakura*. The occasion proved so popular that tea had to be served in relays. The film's heroine, "the beautiful Sakura San", was surrounded by a crowd of young male visitors. Asked afterwards how it felt to be so admired she said the visitors had merely been telling her how films were made in their own clubs! There are a few vacancies for keen types, and members are also prepared to consider allowing studio-less units the use of their studio and lighting at "off" periods. The studio is at Dunmow Hall, Station Road, Barnes, S.W.13, and is open every Saturday from 3.30-8.30 p.m., and most Sundays at similar times. All communications to Ben Carleton, 119 Melfort Road, Thornton Heath.

Canterbury A.C.S. are progressing steadily with *Make Your Own Movies*. All interiors are being shot first, mainly at the Grange Studios. The film will show the functioning of an amateur film unit, and will be used as an advertising film when completed. Every member is taking a turn at the camera and lighting—"even the girls" adds the club's report rather unkindly. A sound-on-tape commentary will be added afterwards, and there is talk of having a s.o.f. print made as well. Negotiations with the Vespa Club of Britain may lead to a series of films on the running and maintenance of the Douglas Vespa motor-scooter. Work on the Grange Studios is continuing, and although considerable structural work remains to be done the premises are at last beginning to look comparatively tidy. The sound department have recently acquired a new microphone and hope to obtain another shortly, as they are



8mm. to the fore! Leicester and Leicestershire C.S.'s 8mm. group entertained the rest of the Society at a recent club night. A 25 minute film, *Why 8mm?*, extolling the virtues of their gauge, was made specially for the occasion. Other films shown included two holiday records; the whole show was accompanied by tape-recorded music.

experimenting with multi-microphone effects. The record library is rapidly expanding. A few film shows are to be given during the summer months, and plans for the 1953 Ten Best presentation are going ahead. Chairman, A. L. Field, Long Ashton, 35 Bennells Avenue, Tankerton, Nr. Whitstable, Kent.

Erimus Research Group are engaged on a new 9.5mm. production, *Pools Paradise*. Shooting is expected to take three or four weeks. Most of the interiors will be specially erected sets built under the direction of the club's property officer. The recent articles in *A.C.W.* on dimming fluorescent lighting have provoked great interest among members, and a dimming unit for a 40 watt tube with push-button remote control is now being constructed to be used as a footlight. Membership has grown so steadily that the Group have outgrown their present temporary premises and are now searching for something bigger and better. Hon. Sec., L. Sumner, 69 Ashford Avenue, Middlesbrough, Yorks.

Sutton & District C.S. report that all three production groups are

busy. The 8mm. section have begun work on a colour documentary, the 9.5mm. section's comedy is progressing satisfactorily, and the 16mm. enthusiasts' drama is just about to be started. A short 16mm. magnetic stripe publicity film is also being made. Nearly 100 people attended the premiere of *Made To Measure*, the latest 9.5mm. production to be completed, and it was very well received. Other 9.5mm. amateur films completed the programme. Two evenings have been devoted to sound recording experiments, and a Bell & Howell stripe projector and a home-made tape recorder and uncoupled projector were used. Several members visited Wimbledon C.C. and presented a short programme recently. Arrangements for the Club's presentation of the Ten Best in October are being planned. Hon. Sec., F. W. Platell, 69 Windsor Avenue, Chesham, Surrey.

Plymouth A.C.S.'s 16mm. drama, *Espionage*, was originally intended as a short sketch, but after its first showing members were so enthusiastic that they decided to make a longer film of it—at least 500ft. After its completion the Society hope to make a still bigger production on 16mm. *Elizabethan Plymouth*, a 650ft. 16mm. documentary, now awaits stripping before its first public screening. Secretary, R. A. Stephens, 101 Pemros Road, St. Budeaux, Plymouth, S. Devon.

Small Heath & District Photographic Society, Cine-Eight Section, are working on *The Man She Left Behind*, their first production. Local interest has been considerable, and the local Press featured an article on the club's first shooting session. Even the most ardent "still" members of the group are beginning to admit they find cine work a more absorbing hobby. Hon. Sec., B. R. Jones, 36 Fernhurst Road, Alum Rock, Birmingham 8.

Enfield C.C. report that production on their 900ft. drama *Balance Disturbed* is progressing well. The cast have been recruited from local dramatic societies. A Pathe H is being used, and 4 photofloods and a 500 watt spot comprise the lighting. Test shots for a 9.5mm. comedy,



Sale C.S. celebrated J. J. Butterworth's Ten Best success and their own return to their original headquarters recently. Standing, left to right: J. M. Langdale (Sec., Warrington C.S.), H. G. Percival (Sec., Sale C.S.), E. Wilcox (Chairman, Sale C.S.), F. V. Brown (Chairman, Cameo C.C.), J. J. Butterworth (Treasurer, Sale C.S.). Seated: J. Kitchen (Chairman, Warrington C.S.), T. A. Siddens (Sec., Cameo C.C.).

Normal Service... have been made, and casting has been completed. New members are welcome, and should contact the Hon. Sec., J. D. Surrey, 5 Conical Corner, Enfield, Middx.

Ray A.C.G. have finished editing their first production, which runs to 200ft. of 9.5mm. Members feel that it is not an unworthy first attempt, and valuable experience has been gained. Tinting necessitated a shot of a tolling bell, and permission was obtained to shoot in the Manchester Town Hall belfry. Three members braved the dust and pigeons and obtained very satisfactory results. The camera and lighting team for the next production, which is to be on 16mm., have been chosen, and locations are being selected. Either a Bolex H16 or an Ensign Super Kinecam will be used. The club's projection room has been decorated and a screen is being constructed. A projection booth is planned and experiments with sound damping are to be made. *Checkmate*, a film by Oldham Lyceum C.C. was shown at a recent meeting. The Group's membership has increased to such an extent that there are only two or three vacancies. Hon. Sec., R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.

Sevenoaks C.S. have completed their latest comedy, *Winner Take All*, and the film is to be presented at the Society's A.G.M. Despite disappointing attendance, the annual dinner and dance was very successful. Norman Macqueen, a founder member of the Society, and now responsible for the TV programme *Science Review* was Guest of Honour. The Society's President was awarded the Norman Harris Cup for the best film completed during the year for his 800ft. Kodachrome production, *In My Garden*. Members hope to start work on a new club production shortly. Anyone interested in joining the Society should contact the Programme Secretary, J. M. Lurcock, 23 Holyoake Terrace, Oak Hill Road, Sevenoaks, Kent.

Notes and News

Mansfield & District C.S. are busy redecorating and rewiring club premises. Production units are being formed and several films are either already under way or just about to start. Members are encouraged to specialise in the different branches of cine work so that their talents can be called upon by any group in need. (This system also helps to keep everybody fully occupied.) Temperamental star trouble is one difficulty amateurs usually avoid, but the 8mm. group's "star"—a wire-haired terrier—disappeared from home and has not been heard of since. One new member won the Peter Mason Challenge Cup with his first entry, which was only the second film he had made.

Oldham Lyceum C.S.'s *The Lyceum Story*, which gives a brief history of the organisation and shows the various activities of the institution, was screened before over 350 people on its completion recently. The film was given an enthusiastic reception, and many requests for further showings have been received. Hon. Sec., Mr. M. Andrew, 320 Middleton Road, Oldham.

Ten Best Play Dates



Hurry, hurry, hurry if you want your club to fill the blank spaces on this year's Ten Best poster. Already the programmes are booked from the beginning of September to the end of April. The latest prizewinners have been described as the most controversial and stimulating yet. Certainly they are provoking more discussion than ever before. Early application is advised to ensure that your Society has the chance to judge for itself. Meanwhile here are details of the next public presentation. A diary of subsequent shows will appear in later issues. If you wish to know when the Ten will reach your district, a stamp will bring you details.

BEXLEY HEATH. 3rd July, 8.00 p.m. Bexley Film Unit, Bexley Adult Education Centre, 5 Brampton Road, Bexley Heath, Kent. Tickets, 2s., from K. J. Ryder, 61 Sandringham Drive, Welling, Kent.

Wulfrun C.C. have decided to try a new experiment in organisation. Small groups are being formed, each consisting of one experienced member and three or four beginners, and each group will be completely responsible for the production of a short film. It is hoped that this method will help the beginners to learn more quickly than by watching others at work. Lone workers in the area are invited to drop in and see the idea being put into practice. Secretary, Miss E. P. Homer, 5 Birchwood Road, Wolverhampton.

Tower A.C.P.U. is the new name of Milestone A.C.P.U. Enthusiasts on any gauge, with or without equipment, are invited to contact M. E. Goodridge, 32 Fernshaw Road, Chelsea, S.W.10.

St. James-at-Bowes F.U. held their second A.G.M. recently, and learnt the encouraging news that steady progress has been made in all sections. Even the finances are satisfactory! The 1952 Ten Best were very well received by an audience of over 200. Several members paid a mid-week visit to Nettlefold Studios at Walton-on-Thames, and were surprised to learn that only two minutes' screen time is shot during an average day. The fact that film stock was the smallest item in production costs also astonished the visitors. A larger party visited the laboratories of Gateway Film Productions Ltd., a local company. Plans for the future include the showing of the Pathe Open Award winner, *Which Came First*, and the filming of a school pageant and a church garden party. New members with or without equipment or experience will be welcome. Meeting place, St. James-Bowes Hall, Arcadian Gardens, High Road, N.22, every Tuesday at 8.00. Enquiries, R. V. Prime, 21 Kenwood Avenue, N.14.

Iskenham F.S. gave new members valuable practical experience in filming when they shot a short comedy, *Horns Douters*, in one evening recently. Results exceeded all expectations. Outdated Super X was used in the Bolex H16 to keep down costs. Six "Purely Personal" evenings were provided by members whose names were drawn from a hat; they

were each called upon to provide an evening's entertainment or instruction on cine matters. *Time to Change*, the Society's 16mm. comedy, is to be completed by one unit, while another is planning an historical survey of the Royal Canoe Club on Kodachrome, shooting at 24 f.p.s. Hon. Sec., J. G. de Coninck, 7 Hill Rise, Ruislip, Middx.

Halifax C.C.'s new Secretary is J. V. C. Meyer, Highfield, Jerry Lane, Sowerby Bridge, Yorks.

Sutton Coldfield C.S.'s A.G.M. cheered members with the news that the Society is in a good financial position. A new film will soon be completed by the production unit, and a programme is being devised for the new season which should prove very attractive. New members are very welcome and should apply to the Secretary, P. T. Startin, 8 Beech Hill Road, Sutton Coldfield.

Edinburgh C.S. are hoping to rectify the recent lack of club productions when the new season gets under way. An ambitious programme has been prepared, and preparations for a large show in connection with a Handicrafts exhibition are going ahead. New members will be welcome. Edinburgh C.S. Cinema and Studio, 23 Fettes Row, Edinburgh 3.

Whitehall C.S.'s first annual competition produced a total entry of 17 films, which hints at a happy future for this busy club. The judge was brave enough to comment on each film in the presence of the makers. Eventually he announced a tie between an 8mm. Kodachrome record of a trip to Dunkirk and a 9.5mm. film of the Coronation. Hon. Sec., G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.

Kingston & District C.S. members are now relaxing after their Ten Best premiere presentation and the production of the short cartoon which introduced the programme. Recent events have included a lecture on lighting by the President, George Sewell, and an F.C.S. Postal Programme, "Let's Talk About Colour". Future meetings will include a talk and demonstration of titling by John Daborn, and a programme of 8mm. films. Hon. Sec., Miss M. E. Turner, 8 Meadowside, Walton-on-Thames.

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I am enclosing a 9.5mm. film Market Town, which I made two years ago but which did not turn out as planned. I shall be revisiting the town this summer but should first like your advice on the treatment, as I feel the present film merely shows places. I have tried to show some of the life of the place, but feel there is something wrong, although I am not quite sure what. (T.B.S., Edinburgh, 7).

You are being too modest in saying that your film merely shows places. It gives considerable evidence of forethought, and several sequences—particularly that of the lock—are very well edited. Your feeling that there is something wrong with it is explained by the lack of theme. The film doesn't really say anything about the town: it simply shows it without comment. In a silent film, of course, it isn't as easy to "say" anything as it is in a sound film; nevertheless, it has to be done.

You mention that the place is your home town and that you are going back there this summer. There is something of a story already in this situation. You could, for example, adopt a then-and-now treatment—and this need not entail shots of the town as it used to be. Imagine something on these lines: you return to the town where you lived as a boy; distances seem shorter, the whole place smaller.

Bewildered, you try to adjust yourself to this "new town", convinced that many alterations must have taken place. Eventually you meet an old local inhabitant who mentions casually that the town never has changed and probably never will. You realise that it is only you who have altered. Difficult? Certainly, but the idea has possibilities if you're prepared to plan well in advance of shooting.

Or again, the film could show you studying a small boy's reactions to the same things in the town that used to fascinate you: the market, the waste ground, etc. Eventually you are delighted to find that small boys today, despite superficial differences, enjoy much the same scenes as you did.

But if you want the approach to be a non-personal one, your theme could run roughly along the following lines: a visitor arrives with

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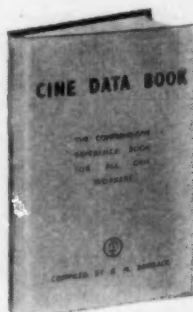
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a guidebook and an obvious desire to "know" the place. He proceeds to visit the places of historical interest, churches, statues, memorials. Cross cut with the shots showing his way of spending the day are scenes in the day of a native of the town; these scenes are alive, jostling with people. This is the market town of farmers, auctioneers, cattle and pubs.

At the end of the day the visitor leaves, convinced that he knows the town. He concludes that it is a quiet, not unattractive, but rather dull place. Meanwhile, the local inhabitant, tired out by an active day, returns home.

Of course, these themes may not be to your liking at all, but a theme of some sort there must be to give the film point and purpose. As you know the town thoroughly you will probably be able to think of a more suitable approach, but it would be a mistake to count on using any of the shots in the present film—not because they are not good enough in themselves but because you will almost certainly find yourself twisting and distorting your theme to encompass them.

Forget the original: start afresh, and then, if trouble arises in editing, you may find some shots in it which will help you out.

INDIAN FESTIVAL

I send herewith 400ft. of Kodachrome shot by me of an annual festival here and wonder if you would give me your opinion on it. I have not yet attempted to edit it. It was shot at 24 f.p.s. (R.A.C.-C., Rangoon).

We do not normally give an opinion on unedited material, but haven't the heart to return your series of shots without some comment and advice! They are indeed fascinating shots and undoubtedly you have sufficient material for an unusually absorbing short film: a few titles and some pruning and shuffling should result in a worthwhile production.

Begin editing by discarding the few badly exposed shots which will otherwise mar the high standard of the rest. Then re-arrange those shots which repeat, or are very similar to, the preceding ones. A few of these might also be discarded (for example, in the first part of the reel the shots of the woman in a frenzy are rather repetitive).

But the most important thing is that the film should explain to its audiences the reason for the festival and the significance of the various details. Since you have shot at 24 f.p.s. presumably you ultimately intend a sound track.

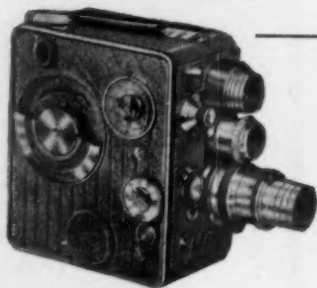
Explanations should be concise. One or at most two sub-titles stating the whereabouts, frequency and purpose of the festival should introduce the crowd scenes. Edit the latter by intercutting the long shots with the closer shots, and look out for the places where cutaways are needed to bridge a gap. The most noticeable jump occurs between a man striding into the river and walking out again. Cut in here a suitable C.U. of someone apparently watching

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Much of the processing of multi-layer films is being done by Technicolor, rather than the dismay of the other labs., so when the time comes to make 16mm. library prints of these latest wide screen releases, it seems that the printing will be in the hands of the Technicolor organisation at least for the foreseeable future. But whether they will use a multi-layer 16mm. positive print film for sharper pictures is a matter for conjecture.

For most of the smaller colour films, only a few 16mm. library copies are required. One way of making these is by optical reduction printing on to Kodachrome from an ordinary 35mm. release print. The result is an ordinary Kodachrome print, except that it can have the standard 16mm. emulsion position (emulsion to screen).

The better method of producing 16mm. prints is to make a 16mm. Kodachrome master print by three successive printings directly from 35mm. colour separation positives, printed from the colour separation negatives made in the Technicolor camera, or from an Eastman Color negative. This Kodachrome master print is then used for making Kodachrome dupes by straight contact printing. The sound is, of course, printed in the normal manner from a separate positive (not a negative, because Kodachrome is a reversal film). Although no information has been published by Technicolor, it is logical to suppose that this is their Hollywood "Process A", which appears similar to Kodachrome and which is used when smaller numbers of prints are required.

As Brian Gibson explained in a recent issue of A.C.W., the processing of Kodachrome is a complex and lengthy business. In the final stages, all the silver images are bleached and fixed out, leaving the pictures in pure dyes. This makes it impractical to leave in a silver sound track.

So when a sound track is required on Kodachrome, the developed positive track area only is converted to silver iodide (sometimes silver sulphide in America), which will not be affected by the chemicals removing all the silver from the rest of the film. When you look at a Kodachrome sound track, you will see it appears slightly whitish; this is the silver iodide image. It is relatively opaque, and plays almost as well as a normal silver sound track.

There have been other colour processes, but none has become very important as far as narrow gauge library films are concerned. Just after the war, many libraries issued cartoons in a two-colour process. They were printed in America, and the results were not very good as colour—it needs a proper three-colour process to give acceptable colour reproduction. The two-colour prints had a blue-green iron-toned image on one side of the film, and an orange dye-toned image on the other. The sound track was blue, on the one side of the film. The principal point of interest for the projectionist was that when making a splice, both sides of the film had to be scraped free of emulsion.

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Another rather puzzling two-colour release turned out to be British-made Kodachrome dupes of American two-colour pictures, the dupes having presumably been made from a 16mm. release print by contact printing. But today such compromises are not good enough. Audiences are surprisingly critical of colour quality, and only the best work is acceptable. Library prints in colour are expensive, but the increasing demand should enable more prints to be made by processes which use cheaper film stocks than the multi-layer films.

GET OUT INTO THE STREETS

(Continued from page 267)

is particularly apt, for in *Carnet du Bal*, which he made in 1937, he used tilting angle shots to stress a man's suffering—the first notable occasion the camera had been so used. Now we find him laughing at those who use the same device for no real purpose.

Don't be put off seeing *Companions of the Night* by its advertising. It is an absorbing film, considerably more realistic than might be expected. There is a striking performance from Raymond Pellegrin as a gang leader and Francoise Arnoul plays the heroine with the right amount of sullenness. The overall impression is of a well-constructed and thought-provoking drama.

During the past few weeks I have been paying particular attention to the short films which make up the supporting programme to the main feature in West End cinemas. There are a few exhibitors—mainly those who run specialist cinemas—who obviously have some respect for their audiences' intelligence, but it appears that the majority imagine that once the patron has passed the box office, anything will do to fill up the time before the feature begins. I have sat through cartoons which were painful to watch, documentaries of profound dullness, and interest films which apparently never interested even their makers.

It was doubly enjoyable, therefore, to find two really outstanding shorts among the latest "fillers." One, UFA's first dramatic cartoon, *The Tell-Tale Heart*, marks the beginning of what will surely be a new era for the cartoon. This impressionistic rendering of Poe's tale of a madman cannot be described—it must be seen. It may prove as important to cartoon makers as *Caligari*—to which it bears a certain relation—proved to the "live" film makers.

Song of the Prairie is the unpromising title of a Czech puppet film which I found quite enchanting. Its gentle mockery of the conventions of the Western is delightful, and the animation of the beautifully executed puppets is the smoothest I have seen.

A final digression: congratulations to Alfred Daniels and John Sewell, two of the Markfilm team responsible for *Agib and Agab*. They were singled out by John Berger, art critic of the *New Statesman and Nation*, for their pictures in this year's Royal Academy.

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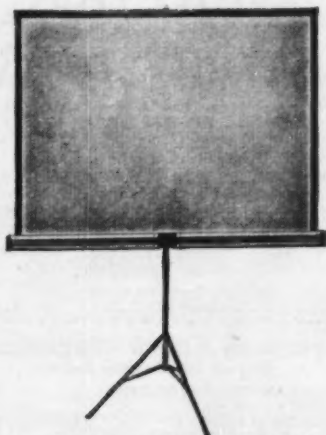
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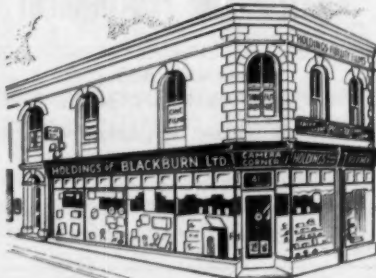
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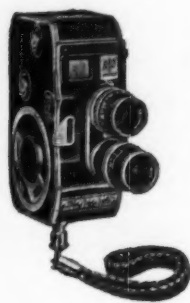
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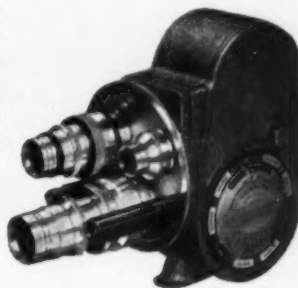
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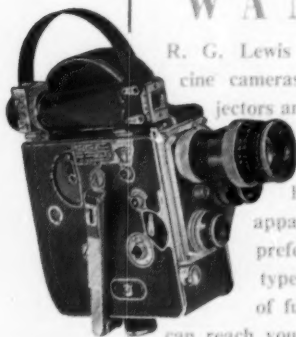
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